B36

MEDIÆVAL AND LATER ANTIQUITIES

CONTAINED IN

THE MAYER MUSEUM.

accipitis a nob quomõ nos oporteat ambulare & placere dõ. ut & ambleritis ut habunderis magis. sanctificatio. ut abstineatis a fornicatione. ut sciat unusquisq; nrm vas um quãe possidere in sanctificatione & honore. non in passione desiderii. sicut & gentes q ignorant dm. & ne quis supergrediatur. neq; circumueniat in negotio fratrem suũ. quõ minorem. & vindex dns de his omnibus sicut & prędixim nob & testificati sumus. non. n. vocauit nos deus in immundiciam. sed in sanctificatione. itaq; qui hęc spernit non hoẽm spernit. sed dm. qui & dedit spm suũ sanctum in nobis. De caritate aũt fraternitatis. non necesse habemus scribere nob. ipsi. n. nos a deo docti estis ut diligatis vos inuicem. etenim facitis illud in oẽs fres qui in tota macedonia. Rogamus aũt vos fres ut habundetis magis. & operam detis. ut quieti sitis. & ut vestrum negotium agatis. & operemini manibus vris sicut precepimus vob. ut honeste ambuletis ad eos. qui foris sunt. & nullius egeatis. Nolumus aũt vos ignorare fres de dormientibus. ut non contristemini. sicut & ceteri qui spem non habent. Si enim credimus quia ihc mortuus est & resurrexit. ita deus eos qui dormierunt per ihm. adducet cum eo. hoc. n. vob dicimus in verbo dñi. quia nos qui vivimus qui relinquimur in aduentum dñi non preueniemus eos q dormierunt. quia ipse dñs in iussu in voce archangeli & in tuba dei descendet de celo. & mortui qui in xpo sunt resurgent prmi. Deinde nos qui vivimus qui relinquimur simul rapiemur cum illis in nubibus obuiam xpo in aera. & sic semper cum dño erimus. Itaq; consolamini inuicem in verbis istis.

De ipsis aũt temporibus & momentis fres non indigetis ut scribam vob. ipsi. n. diligenter scitis. quia dies dñi sicut fur in nocte. ita veniet. cum enim dixerint pax & securitas. tunc repentinus eis superveniet interitus sicut dolor parturienti in vtero. & effugient non erunt. vos aũt fres non estis in tenebris. ut vos ista dies tanquam fur comprehendat. omnes. n. vos filii lucis estis & filii diei. non sumus nocte neq; tenebris. igitur non dormiamus sicut & ceteri. sed vigilemus & sobrii simus. Qui. n. dormiunt nocte dormiunt. & qui ebrii sunt nocte ebrii sunt. nos aũt qui diei sumus sobrii simus induti loricam fidei & caritatis. & galeam spem salutis. quoniam non posuit nos deus in iram. sed in adquisitionem salutis. per dñm nrm ihm xpm qui mortuus est pro nob. ut sive vigilemus sive dormiamus. simul cum illo vivamus. ipse deus solatium det vob & confirmet in omni verbo & opere bono. Rogamus aũt vos fres ut noueritis eos qui laborant inter vos. & presunt vobis in dño. & monent vos. ut habeatis illos habundanter in caritate propter opus eorum. & pacem habete in eis. Rogamus aũt vos fres corripite inquietos. solamini pusillanimes. suscipite infirmos. patientes estote ad oẽs. videte ne quis malum pro malo alicui reddat. sed semper quod bonum est sectamini inuicem & in oẽs. semper gaudete. sine intermissione orate. in oĩbus gratias agite. hęc. n. voluntas dei est in xpo ihu in vob omnibus. spm nolite extinguere. prophetias nolite spnere. omnia autem probate quod bonum est tenete. Ab omni specie mala abstinete vos. ipse aũt deus pacis sanctificet vos per omnia. ut integer spes vr. sanum & sine crimine in aduentum dñi nri ihu xpi servetur. fidelis. n. est qui vocat vos. qui & faciet fres orate pro nobis. Salutate fres omnes in osculo sancto. Adiuro vos per dñm ut legatur epla hec omnibus fratribus. Gratia dñi nri ihu xpi & dei patris & spus sancti sit cum omnibus vobis. amen.

Incipiunt epe. p. ad thessalonicenses secunda.

Paulus & siluanus & timotheus ecclie thessalonicensium in deo patre & dño ihu xpo. Gratia vobis & pax a deo patre nro & dño ihu xpo. Gratias agere debemus semper deo pro vobis fres sicut dignum est. quia fides vra crescit. & habundat caritas unius cuiusq; vrum in invicem. ita ut nos ipsi in vob gloriemur in ecclis dei pro patientia vra & fide vra & ois pressuris vris & tribulationibus quas sustinetis exemplum iusti iudicii dei. ut digni habeamini in regno dei. pro quo & patimini. si tñ iustum est apud deum retribuere tribulationes his qui vos tribulant. & vobis requiem nobiscum in revelatione dñi nri ihu xpi de celo cum angelis virtutis eius in flamma ignis dantes vindictam his qui non noverunt deum & qui non obedient evangelio dñi nri ihu xpi. qui pęnas dabunt in interitu eternę. a facie dei & gla virtutis eius cum venerit glorificari in sanctis suis & admirabilis fieri in oĩb qui crediderunt. quia credidistis testimonium nrm in vob. in die illo. ut & oremus semper pro vobis. ut dignetur vos deus nr digne hac vocatione sua & impleat omnem voluntatem bonitatis sue & opus fidei in virtute. ut clarificetur nom dñi nri ihu in vobis & vos in illo per gram dei nri & dñi ihu xpi.

Rogamus aũt vos fres per aduentum dñi nri ihu xpi & nre congregationis ad ipsum. ut non cito moveamini a vro sensu neque terreamini. neq; per spm. neq; per sermonem neq; per epistolam tanquam per nos missam. quasi instet dies dñi. ne quis vos seducat ullo modo. quoniam nisi venerit discessio primum venerit

Digitized by the Internet Archive
in 2016

https://archive.org/details/catalogueofmedia00gatt

LIVERPOOL FREE PUBLIC MUSEUM.

CATALOGUE

OF

MEDIÆVAL & LATER ANTIQUITIES

CONTAINED IN

THE MAYER MUSEUM,

INCLUDING THE

MATHER COLLECTION OF MINIATURES AND MEDALS
RELATING TO THE BONAPARTE FAMILY.

BY

CHARLES T. GATTY, F.S.A.,

CURATOR.

Published by Permission of the Library, Museum, and Arts Committee.

LIVERPOOL:
GILBERT G. WALMSLEY, 50, LORD STREET.
1883.

PREFACE.

MANY of the objects here catalogued have been previously described in print, some of them in the Catalogue of Mr. Mayer's Colquitt Street Museum,* and others in the two Catalogues of the Mather Collection, one published by Mr. Mayer in 1855, the other by the Library and Museum Committee in 1874. Descriptions of many of the ivory carvings will be found in Mr. Pulsky's Catalogue of the Fejérváry Ivories, and in the works of Mr. Maskell and Professor Westwood. Besides these, there are many illustrations of, and allusions to, these objects scattered about in various archæological works, especially in the publications of the English archæological societies. These the writer has now attempted to gather into this Catalogue, together with many other matters never before published. This material forms a considerable mass of archæological information, but the subjects are too disconnected to be placed in any consecutive series; it has therefore been thought advisable to give to each group its own explanatory introduction.

Nearly all the manuscripts, ivories, enamels, and miniatures came with the rest of Mr. Mayer's gift in 1867; but most of the Venetian and other glass has been recently purchased out of the Mayer Museum Duplicate Fund. The Mather Collection was left to the city in 1872, by the late Mr. John Mather, who obtained it in the first instance by purchase from Mr. Mayer. The collection of French Revolution badges and medals was purchased in 1870.

This Catalogue does not mention every object in each department, but only such as are typical or special. There is a running number throughout the Catalogue, placed at the commencement of each description, and a similar series will be found attached to the objects in the cases; the number at the end of each description is the Museum registration number.

Attention has been called in this Catalogue to some of the artistic features of the mediæval antiquities, in the hope that art students in Liverpool may make use of that most valuable series; and the writer

* *Catalogue of the Egyptian Museum*, No. VIII., Colquitt Street, Liverpool, MDCCCLII Mawdsley and Son, Printers, Castle Street.

has the authority of Mr. Mayer for saying here that it was his special intention, in making this collection and presenting it to the town, that it should be a means of education to the local art students. Coming from a potter's family, and being himself a gold and silver smith, Mr. Mayer appreciated of what value it would be to artists and workmen could they refer at will to a public treasure-house, in which were preserved the art traditions of past times. It is of course necessary that, in a collection representing all ages and styles, there should be many inferior and imperfect examples, of no value to the art student, though of importance to the archæologist; still, if the student be rightly directed, he will find in the Mayer Museum a store from which may be selected an invaluable series of historical examples for art education. He can see something of the perfect caligraphy and illumination of the 13th century, its exquisite skill in execution, design, and colour. He can learn the historical traditions and technical excellencies of Gothic sculpture from ivory carvings, ranging in date from the Byzantine age down to the 15th century; and can trace in each department of mediæval art the gradual inroad of the classical revival, which in course of time entirely supplanted the Gothic school.

CHARLES T. GATTY,
CURATOR, MAYER MUSEUM.

November 14th, 1882.

CONTENTS.

Page

PREFACE

MEDIÆVAL ANTIQUITIES—

Introduction 1

Manuscripts 3

Ivory Carvings: Byzantine and Gothic 12

Carvings in Jet 25

Enamels 26

Coins 30

Seals 31

Pilgrim's Signs or Badges 34

Niello Work 37

Miscellaneous Objects 38

MEDIÆVAL AND MODERN GLASS 41

Oriental Glass 44

Venetian Glass 45

German Glass 47

Spanish Glass 49

French and Danish Glass 49

English Glass 50

ENAMELS: 16TH CENTURY AND LATER 51

Page

MINIATURE AND OTHER PORTRAITS 57

Miscellaneous Portraits 63

MISCELLANEOUS PERSONAL RELICS 64

BADGES AND MEDALS CONNECTED WITH THE FRENCH REVOLUTION AND FIRST EMPIRE 69

MEDALLIONS IN WEDGWOOD WARE, ILLUSTRATING THE FRENCH REVOLUTION PERIOD 91

THE MATHER COLLECTION OF MINIATURES AND MEDALS RELATING TO THE BONAPARTE FAMILY 92

Miscellaneous Objects 95

Medals 96

Medals of the French Empire 99

Miscellaneous Objects 107

PEDIGREE OF THE BONAPARTE FAMILY.

LIST OF SUBSCRIBERS.

LIST OF PLATES.

Plate I. Mediæval Manuscript—Bible.

II. Ditto History of the World.

III. Ditto Breviary.

IV. Ditto Book of Hours.

V. Ditto ditto.

VI. Mediæval Ivory Carvings—two figures of S. John the Baptist.

VII. Mediæval Ivory Carving—the Crucifixion and Resurrection.

VIII. Mediæval Ivory Carving—Virgin and Child.

IX. Ditto, Panel of Triptych.

X. Ditto, Diptych.

XI. Ditto, top, sides, and cover of Casket.

XII. Limoges Enamels—Mater Dolorosa, St. Bernard, Ecce Homo.

XIII. Battersea Enamels—Portraits.

XIV. Liverpool Enamels—Portraits, &c.

XV. Miniatures.

XVI. Ditto.

Plate XVII. Badges and Medals of the French Revolution period.

XVIII. Wedgwood Medallions of the French Revolution period.

XIX. Miniatures of the Bonaparte Family.

XX. Ditto ditto

MEDIÆVAL ANTIQUITIES.

INTRODUCTION.

IN this group are examples of the Manuscripts, Ivory Carvings, Enamels, &c., of the Middle Ages or mediæval period. Most of the objects were made for the service of religion, and many of them are the works of the mediæval monks, who practised architecture, painting, penmanship, and the like arts, in days when the Church was the only home of European art and learning.

Although the mediæval antiquities in any museum are necessarily small, they may be of infinite value to an art student, especially if they are compared with the larger works, architecture, &c., of the same date. Such studies and comparisons as these form the basis of art education. It is necessary also, in order to learn all that such antiquities can teach, to know the condition of life and thought amidst which they appeared. Works of art, like other works of man, are shaped in accordance with man's condition, and their character is determined by religion, education, government, wealth, country, and climate.

It may be of service to say one or two words here as to some of the artistic characteristics of these mediæval antiquities. The arts which they illustrate are principally penmanship with illumination, bas-relief sculpture in ivory, and metal work, with and without enamel. The earliest examples were made by the inheritors of the art traditions of ancient Greece, following which are the purely Gothic examples, and after them illustrations of the renaissance of the classical manner during the 16th century. These three styles are called respectively Byzantine, Gothic, and Cinquecento (1500). The first ranges from the 6th to the 12th century, the second is at its best in the 13th, and the third flourished after the end of the 15th century. As human history during these ages exhibits the rise and fall of ideas and systems, so do these antiquities illustrate the progress and retrogression of human art. The earlier examples are simple and skilful, with well ordered proportions, and without excess or luxury of ornamentation, having nothing about them but what had its ascertainable use; whilst in the later examples, the principal purpose of the work is often concealed behind a mass of ornamentation, that has lost the early

precision, fineness, and inimitable skill. In the manuscripts and sculpture of the best time, the words that have to be written and the subjects that have to be depicted are evidently the first consideration of the artist; hence the pages have much exquisite writing with subdued ornamentation, and in the sculpture, each figure is made to take his part in such earnest, that in a less sincere age such work has been called grotesque. In later manuscripts and sculptures, the pages have much elaborate ornamentation with little writing, and sacred subjects seem chosen by the sculptor chiefly to give his powers opportunity for display.

This introduction is necessarily limited for space, but one other point connected with these antiquities it is important to notice, namely, that they are immediately and directly the handiwork of man, without the intervention of any mechanical appliances that interfere seriously with the freedom of human skill. They are made from the simplest natural materials, the skins and bones of animals, and the metals of the rocks, and upon these no line is written, carved, or graved, that has not come directly from the hand and brain of the artist. And with this precious quality is allied that of durability. Six hundred years, with as many surrounding vicissitudes, have not blanched the colour or tarnished the gold of our two exquisite 13th century Bibles, where they have been honourably treated, nor can any reason be shewn why they should not complete such another term. It is indeed fortunate for us that vellum and ivory have no intrinsic value, and that these manuscripts and sculptures have been spared the fate of many mediæval works of art in precious metals.

Books on Mediæval Antiquities.

Archæologia; Journal of the Archæological Institute; *Journal of the British Archæological Association; Arts of the Middle Ages*, Labarte; *Architecture of the Middle Ages*, R. Willis; *The Dark Ages*, S. R. Maitland; *Glossary of Terms in Gothic Architecture*, Parker; *Les Arts au Moyen Age*, Du Sommerard; *The Seven Lamps of Architecture*, J. Ruskin; *Modern Painters*, vol. iii., J. Ruskin; *Chronology of History*, Sir H. Nicholas; *Le Moyen Age et la Renaissance*, Lacroix et Seré; *Nouveaux Mélanges d'Archéologie*, C. Cahier; *Dictionnaire Raisonné de l'Architecture Française*, Viollet-le-Duc; *Dictionnaire du Mobilier Français*, Viollet-le-Duc; *Costumes, Works of Art, etc.*, Von Hefner Alteneck, translated with notes by W. H. J. Weale; *Denkmale deutscher Bildnerei und Malerei*, Ernst Förster; *Les Arts Somptuaires*, Ch. Louandre.

Other works, treating of special branches of mediæval art, will be found recommended in this Catalogue under the subjects which they illustrate.

MEDIÆVAL MANUSCRIPTS.

Most of these are Catholic church books, or private prayer books, written on vellum at various periods, for the most part before the invention of printing; executed generally in monasteries, by the religious set apart to work in the *scriptorium* or writing apartment. Some interesting descriptions of such work are given by Dr. Maitland, in *The Dark Ages;* he translates an autobiographical passage of Othlonius, a monk at Ratisbon, in the 11th century. Othlonius commences by stating how God had honoured him with a remarkable facility for writing, as a child; and in spite of his acquiring a habit of holding his pen in a wrong manner, he goes on to state how he laboured hard and successfully at writing until it affected his eyesight, and enumerates some of his labours :—"I wrote nineteen missals—ten for the abbots and monks in our own monastery, four for the brethren at Fulda, five for those in other places; three books of the Gospels, and two with the Epistles and Gospels, which are called Lectionaries; besides which I wrote four Service Books for matins. Afterwards old age and infirmity of various kinds hindered me, especially the tedious interruption, which lasted for a very long time, through various anxieties, and the grief which was caused by the destruction of our monastery; but to Him Who is the Author of all good, and Who alone governs all things, and Who has vouchsafed to give many things to me unworthy, be praise eternal, be honour everlasting."

A long list of books, written by a nun in Bavaria, is also given by Dr. Maitland—two Bibles, five Missals, five Office Books, and about twenty vols. of the Fathers SS. Gregory, Augustine, Jerome, and others. Peter the Venerable, in writing to a monk named Gilbert, tenders the following advice :—"Instead of the plough, you may take in hand the pen; and instead of marking the field with furrows, you may score page after page with sacred letters; and the Word of God may be sown in parchment." S. Dunstan spent his leisure in reading the Scriptures and correcting the copies of them, and the following extract from the works of Magnus Aurelius Cassiodorus, a Roman statesman of the 5th century, will give an idea of the estimation in which this monastic work was held :—"I confess that among all the occupations of bodily labour done amongst you (monks), the work of copyist pleases me most, provided that they copy faithfully. And I think my sentiment is reasonable, because by thus reading over and over again the Divine Scriptures, they find a wholesome instruction for their own minds, and they spread the law of the Lord far and wide by their writing. It is a happy ambition, and a praiseworthy

toil, to preach to men with one's hand, to loose men's tongues with the fingers, to give silently salvation to men, and to fight with pen and ink against the lawless temptations of the devil. For Satan receives as many wounds as the copyist writes down words of our Lord. Without moving from his place, he travels through various provinces by the spread of his work. His labour is read out in holy places: the people hear from it how they may be converted from evil desires and how they may serve God with a pure soul. He continues then to work, though his work is far away. I cannot deny that he will receive a reward from so much good that is accomplished, provided he has laboured, not out of avarice, but with a pure intention. Thus man multiplies heavenly words, and, if it be lawful to say it, with his three fingers he writes what the power of the Holy Trinity effects. Oh! it is a glorious sight to those who well consider it, to see the heavenly words transcribed with that quick-running reed, and the devil's artifices frustrated by that which he caused our Lord's Head to be smitten in His Passion."

Besides the monastic scribes, there were others who worked on their own account. In the 15th century the art of illuminating had become so commercially important, that in many of the larger towns, the scribes, illuminators, miniaturists, and book-binders, were numerous enough to form themselves into independent guilds. A notice of the guild of illuminators established at Bruges in 1453, has been given by Mr. W. H. James Weale, in *Le Beffroi*, vols. ii. and iv. In the less important towns, they formed a section of the guild of painters.

These mediæval manuscripts illustrate the arts of penmanship and illumination, as practised in Western Europe during a period of something like three hundred years, and shew many differences in purpose and style, and gradations of merit in execution. If students compare the examples of the 13th century with those of the 15th, they will readily learn the character of the best work in contrast with the decline. In the 13th century the ornamentation occupies a subordinate position on the page, and is almost entirely confined to the margin; if figures are introduced occasionally to decorate a capital letter, they are drawn with exquisite fineness, and are so earnestly portrayed as to appear grotesque at first sight; in short, these manuscripts give more importance to the subject or object to be written or drawn, than they do to the dexterity of the penman employed upon them. In the later manuscripts the writing is coarser, and without the early exquisite precision; the pages are so heavily charged with ornamentation that the writing is buried in illumination; the subjects have lost the extreme earnestness, and have become small pictures, exhibiting artistic skill in effective shading, &c.

It may be useful to give here some account of the contents of the

liturgical and devotional books described below. All such manuscripts are vulgarly termed *Missals*, and at one time nearly all those in this collection were so labelled, when as a matter of fact there was no Missal amongst them. There are in this collection the Breviary, Antiphoner, Processional, and Primer, or Book of Hours of the Blessed Virgin. "The Breviary contains the offices of the canonical hours for the whole year, for week-days, Sundays, and festivals. These services were composed of Psalms and Canticles, with their antiphons; hymns, lessons (lections, readings, consisting of portions from the Holy Scriptures, or from the homilies and other writings of the Fathers, or the biographies of Saints for their festivals), and collects." (Searle.) The Catholic clergy are bound to say daily the offices it contains. In cathedral and collegiate churches and in all religious communities, the Divine Office, as the Breviary offices are generally termed, is said and sung by the members together in their choir; and the Antiphoner, or Antiphonarium, is an Office Book containing the chants used for various portions of the Divine Office, collected into a distinct volume for the use of the singers. The Processional contains the hymns, anthems, and music used in processions in various offices, and at different seasons. The Primer, or Book of Hours of the Blessed Virgin, is a compilation of devotions intended chiefly for the use of the laity, the principal portions being extracts from the Breviary. The contents of the Primer varied considerably. Mr. Searle on p. xiv. of his Introduction, gives a very full list of these prayers and offices. In this collection the most common contents are—The Calendar; Portions of the Gospels, and the Passion of our Lord, according to the four Evangelists; Hours of the Blessed Virgin Mary; Hours of the Holy Ghost; The Seven Penitential Psalms and Litany of the Saints; The Office for the Dead; The Joys of the Blessed Virgin Mary; also various other prayers from S. Bernard, S. Gregory, S. Augustine, and the Venerable Bede, and commemorations of the Saints. The offices in these liturgical and devotional books varied more or less in different dioceses, and the calendars give the names of the saints whose festivals were observed in the district for which they were made. These local variations became recognised in course of time, and are termed *Uses*. There are two books in this collection according to the Sarum or Salisbury use; others are of various continental uses. The date and *locale* of each manuscript is given when known, and the specimens have been arranged as nearly in chronological order as possible. The manuscripts were obtained by Mr. Mayer from various quarters, and references to any previous mention in print are dispersed throughout the following descriptions.

Books on Mediæval Manuscripts.

Palæographie Universelle, Silvestre; *Origin and Progress of Writing*, Astle; *National MSS. of Ireland*, Gilbert and James; *Anglo-Saxon and Irish MSS.*, Westwood; *Early Drawings and Illuminations*, Birch and Jenner; *The Publications of the Palæographical Society; The Art of Illuminating*, Tymms and Wyatt; *Lexicon Diplomaticum*, Walter; *The Art of Illumination*, Shaw; *Nouveau Traité Diplomatique*, by two Benedictine Fathers, Toustain and Tessin, of the congregation of S. Maur; *Catalogue of the Illuminated MSS. in the Fitzwilliam Museum*, Searle; *The Bibliographical Decameron*, Dibdin; *De Re Diplomatica*, Mabillon; *Court Hand Restored*, Wright; *The Dark Ages*, Maitland; *Les Arts au Moyen Age*, Du Sommerard; Knight's *English Encyclopædia of Arts and Sciences*, Article "Book"; *Descriptive Catalogue of Materials relating to the History of Great Britain, &c.*, Sir Thomas Duffus Hardy; *History of Malmesbury*, Moffatt; *English Monasticism*, O. T. Hill; *Bibliomania in the Middle Ages*, Merryweather.

---

1. Psalter. German. 12th-13th century. 145 ff. Page 10⅛in. × 7¼in.; text 6¾in. × 4¼in. Calendar, with round arches and columns, gilt, and illustrated with vignettes of the signs of the Zodiac and occupations for the month; such as tree-felling in January, ploughing in February, brewing in September. October is set apart for being ill in bed, November for pig killing, and in December, a man is seated before a fire with one boot off, warming his toes. This is followed by 10 pages, each illuminated with two scenes from the life of our Lord, coloured, the backgrounds richly gilt. The first scene represents the Blessed Virgin, rod in hand, taking our Lord as a boy to school; the master is depicted holding a rod in one hand, and the hair of a boy's head in the other. Throughout these scenes S. Peter is distinguished from all the rest of the apostles by a tonsured head. The sixteenth scene represents our Lord delivering souls out of Purgatory,—Adam and Eve being the first two souls. After the Psalms come Collects, and a commemoration of S. Katharine who is styled the Jewel of Greece, from the city of Alexandria. After this, other Canticles, the Benedicite, Benedictus, Magnificat, Nunc Dimittis, Lord's Prayer, Apostles' Creed, Te Deum, Quicunque vult, commonly called the Athanasian Creed, and the Litany of the Saints. The writing is not good, and the drawing is inferior to English or Italian work of the same time. The binding is of old wooden boards, covered with skin. 12004

2. Bible, with prologue at the beginning and interpretations of proper names at end. French. 13th century. 512 ff., of *very thin vellum*. Page 6⅛in. × 4¼in.; text (double column) 4in. × 2⅞in. The writing is small, but very steadily and beautifully done; the ornamentation is subordinate to the lettering, and is

chiefly confined to the left side of each column, shewing great skill in penmanship, and consisting mainly of delicate red and blue linear scroll and leafage ornamentation, terminating in elegant spirals, &c. A few of the capitals have tiny miniatures in them, with small illuminated subjects, all characterised by their extreme earnestness. This Bible and No. 3 are examples of the most exquisite penmanship and illumination of the Middle Ages. For sheer skill, this good 13th century work, surpasses the writing of any age, nor is it possible to point to any other manuscripts that shew such beauty and invention in their ornamentation.

12008

3. Bible, with prologue at the beginning, and interpretations of proper names at end. French. 13th century. 385 ff. Page 7⅜in. × 4⅝in.; text (double column), 5¼in. × 3¼in. The pages were once large: a modern binder has ruthlessly cut them down, illumination and all! The writing is even smaller and clearer here than in No. 2, and though there is not so much decoration, what there is, is superior. 12038

4. Treatise on moral philosophy or discipline, entitled, *Distinctiones Magistri Mauricii.* Italian? 13th century. 339 ff. Page, 7½in. × 5¼in.; text (double column), 5½in. × 3⅞in. From the library of the Duke of Sussex. See *Bibliotheca Sussexiana*, vol. i. Latin MSS., No. 113. On this MS. Mr. Pettigrew remarks:—"A scholastic work, arranged in alphabetical order. I suspect the author of this work to be Peter Mauricius, abbot of Clugni, who lived in the 12th century, and was engaged in a controversy with S. Bernard, respecting the rules and conduct of the monks of Clugni and the Cistercians." (See Mosheim, *Eccles. Hist.*, iii., 68.) Sir Thomas Duffus Hardy, in his *Descriptive Catalogue*, vol. iii., p. 29, mentions two English writers of this name of the 13th century. 12107

5. Treatise on moral philosophy. Italian? 13th century. 154 ff. Page, 7¾in. × 4½in.; text (double column), 5¼in. × 3½in. From the library of Sir William Betham. 12048

6. History of the World, Sacred and Profane, upon a roll made up of sheets of vellum, about 22 feet long in all. Italian? 13th century. There are vignettes illustrating events in Scripture history, and portraits of Popes and Kings, some of which are extremely fine and good work, and all have the earnest character of this time. 12017

7. Selections from the Fathers, SS. Augustine, Gregory, Anselm, &c. English. Early 14th century. 271 ff. Page, 11¼in. × 7⅜in.; text (double column), 8⅝in. × 5½in. This is a finely written manuscript of a period only little after the best time. An interesting memorandum on the fly leaf at the end, states that a Bachelor of the University of Oxford, named John Manbe, placed this manuscript in pawn, in the Danvers chest at Oxford, on the 3rd of November, 1475 for the sum of £1 6s. 8d.

The Danvers Chest was a charity founded by Dame Joan Danvers, in 1457, for the purpose of assisting poor students by small loans, for which they placed in pawn or pledge, very often a manuscript book. The original statute of the Danvers Chest is given in Anstey's *Munimenta Academica* (Rolls series) vol. i.,

p. 336. The Rev. J. Griffiths, D.D., of Wadham College, Oxford, has very kindly examined the University registers at Oxford, but has not been able to find any reference to this transaction with John Manbe. Another memorandum on the fly leaf gives the price of this book as £1 12s. 4d. 12036

8. Breviary, or a compendium of the Breviary. Italian. 14th century. 263 ff. Page, 5½in. × 3¾in.; text (double column), 3⅛in. × 2½in. There is a small life of S. Francis at the end, and the book probably belonged to a Franciscan monastery. The writing is good: some of the elaborate ornamentation appears to have been a more recent addition. 12027

9. Primer, or Book of Hours of the Blessed Virgin. French. 14th century. 164 ff. Page, 7½in. × 5⅜in.; text, 4in. × 2¾in. The calendar in French. The pages are decorated with ivy-leaf borders. The miniatures have been apparently retouched. A very beautiful cinquecento Italian silver clasp is attached to the binding. From the library of the late Rev. Henry Francis Lyte. 12033

10. Primer, or Book of Hours of the Blessed Virgin. French. 14th century. 172 ff. Page, 7¼in. × 5in.; text, 3¾in. × 2½in. Each page with elaborate ivy-leaf border. The miniatures have been very freely retouched. 12022

11. Breviary. German. 15th century. 424 ff. Page, 7¼in. × 5½in.; text (double column), 4¼in. × 3⅜in. Probably a monastic use, and made for some one near Cologne. P. 404 (back) says,—"Here begins the Common of the Saints according to the true use of the greater church of Cologne." The Three Kings are mentioned in the Litany of the Saints. The feast of the Transfiguration, not formally introduced until 1457, is in the calendar for August 6. The Breviary contains several illuminated armorial shields, evidently those of the owners.

This is a very beautiful book. There are two distinct styles of art work in it; the ordinary capitals, in well burnished gold, are surrounded by exquisitely delicate, though monotonously similar, grass-like leafage in white, upon delicate pink and blue grounds. This ornamentation is in every way in suitable proportion to the size of the page and the letter, and follows the form of the letters, with an outline of its own, beautifully in keeping with, and in no way disturbing the purely Gothic form of the letters; the extraordinary capitals break entirely through this sense of proportion and order, the letters are overcharged with flowers of a large size, the delicate grass-like design is exchanged for large foliated scrolls and interlacing patterns of lines, and the scrolls are shaded with modern skill. It is difficult to believe they can have been executed at the same time; but an opinion has been expressed, that some "ordinary monk," versed in the old traditions, is responsible for the ordinary capitals, and that the others are the work of a "finished artist" of that date. 12010

12. Primer, or Book of Hours of the Blessed Virgin. French, (Paris or Sens.) 15th century. 252 ff. Page 8¾in. × 6¼in.; text, 6½in. × 3¾in. This is a very fine book, in beautiful condition. In the miniature on p. 237 are kneeling figures the owner, his wife, and their son. 12001

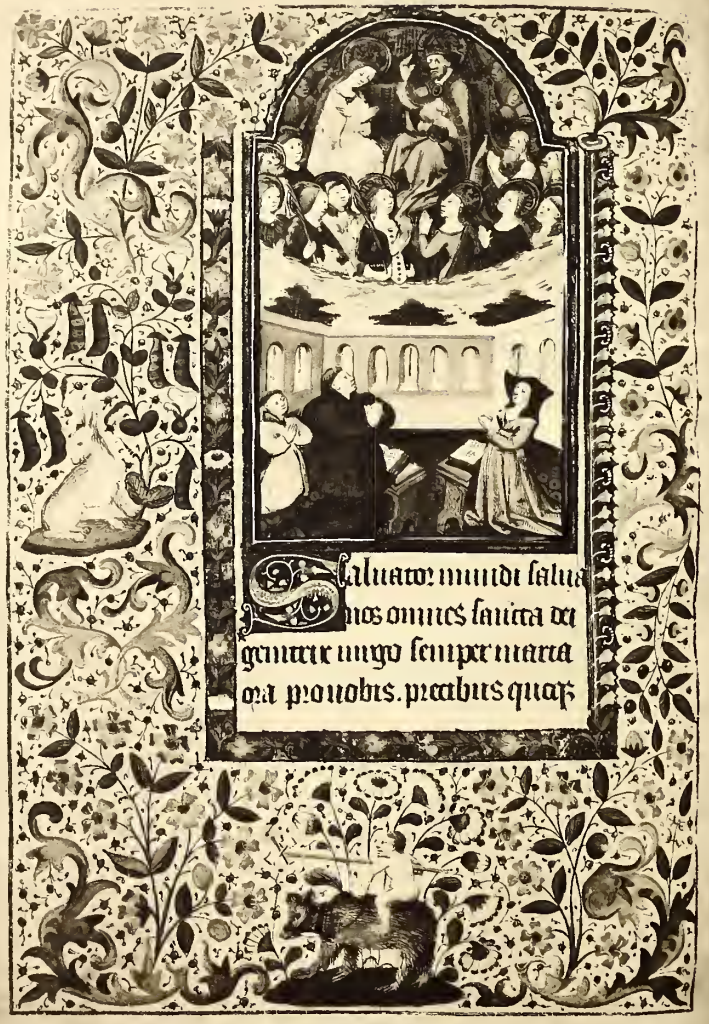
Paulus aplus ihū xpi
p voluntatē dei et sosthe
nes frē eccīe dei que ē cho
rinthi sanctificatis in xpo
ihū vocatis sās cū oib;
qui inuocant nomē dñi
nri ihū xpi in oi loco
rūq; et nro gra vobis
et pax a deo pre nro et
dño ihū xpo. Tu dignare dñe me in
dñe ne in ira. Ideo sede
o frēs ago deo
meo semp pro
vobis: in gra
dei que data ē vobis in
xpo ihū: qz in oib; dites
facti estis in illo i
oi vbo et in oi sciā sicut
testimoniū xpi cōfirmatū
ē in vobis. ita ut nichil
vobis desit i ulla gratia
expectātibz revelationē
dñi nri ihū xpi. qui et cō
firmabit vos usq; ad fi
nē sine crimine in die ad
ventus dñi nri ihū xpi
fidelis ds p quē vocati
estis in societatē filij ei⁹
ihū xpi dñi nri. Ideo rogo
vos frēs p nomē dñi
nri ihū xpi: ut
idipsum dicatis oēs. et nō
sint in vobis scismata
Sitis aūt perfecti in eodē
sensu et in eadē sciā. Sig
nificatū ē enim mihi de vo
bis frēs mei ab his qui
sunt cloes. qz contentiones i
ter vos sunt. Hoc aūt Ideo rogo
dico qz vnusqs

Ye. De scō iguano col
ā turis tui et
pōnitas igna
ci qs dñe oro
nos adiuuet ut illo cō
sca nra igne iflāmati
sēctaq; q̄ dē veri i tra
mutē. volui ardē ds
nr ihūs xpūs. Qui te.
Dicit d. cū ter. ⁊ ps He

Godē die beate virgis
eccē bn coll.
gide virginis
qs dñe nob sā
tibus plur. ⁊ meritū. ut c⁹
vocē effab⁹ letaū bū
tiaq; tonus solenn. Ꝑ
In purificatōe bē marie
ad vs ā. Admirabile. ps
ōne ihu i carnalioē. Cap
Nunc qui ippa
rabit viā tuā
ā tuā tuā
et stati veiet
ad templū
scū suū dñs
tor quē vos
quas ⁊ an
gelus testa
mēti quē vo
vultis. Do
Hodie hy⁹
te mirabilū mr

Tce ego mitto angelū

dñi cōcepit ego virile ig



Salvator mundi salva nos omnes sancta de genetrix virgo semper maria ora pro nobis. precibus quaꝫ

sanctorum apostolorum martyrum confessorum et virginum atq; sanctorum omnium supplicare pernitis: ut a malis omnibus eruamur. tuisq; omnib; nunc et semp perfruamur. ℣ Letamini in domino et exultate iusti. ℟ Et gloriamini omnes recti corde. Oremus. oõ

Concede quesumus omnipotens et misericors deus ut intercessio nos sancte dei genetricis semp qꝫ virginis marie. cũ omn

13. Antiphoner, with music, according to the use of Sarum, (Salisbury.) English. 15th century. 113 ff. Page, 10⅞in. × 7¾in.; text, 8⅝in. × 6¼in. Saints in the Litany, S. Ethelwolde, S. Judocus, S. Orinoc, S. Petroc, S. Mennas. A memorandum on page 216 states that the Antiphoner was given to the Church of Cardyngton by Thomas Suetbon (Sweetbone). This is evidently Cardington near Bedford, as the word Bedford is scribbled on the inside of the binding.

There are a variety of memoranda scribbled in this book, such as—"Lenerde Butman ys a knave;" "Tho(mas) my wel beloved;" "Thomas Canon est stultus!"; as if schoolboys had been allowed to scribble in it. The names of Butman, Allen, Morgan, Walford, and Mellam (?) occur amongst the memoranda. The book is imperfect; some hymns at the end are in a later hand. The binding is evidently original: it is of wood covered with deerskin, and lined with vellum.

12016

14. Processional, with music, according to the use of Sarum (Salisbury). English. 15th century. 188 ff. Page, 5in. × 3¾in.; text, 3¼in. × 2⅝in. Only the first leaf of this book appears wanting; it commences now with the antiphon in procession for the 1st Sunday in Advent. The name of S. Swithin occurs in the Litany. 12034

15. Primer, or Book of Hours of the Blessed Virgin. English. Late 14th century. 141 ff. Page, 7¼in. × 5⅜in.; text, 4¼in. × 3in. This Primer contains: "Calendar; The Hours of the Blessed Virgin; Hymn and Prayers to B.V.M.; De VII. gaudiis B.V.M.; Prayers before an image of Christ crucified; Prayer of the Ven. Bede on the last words of Christ; Seven Penitential Psalms and Litany of the Saints; Vespers and Matins for the Dead; The Commendatio Animarum; The Psalter of S. Jerome; The Psalms of the Passion; Prayers to our Lord; The Memoriæ of S. Mary Magdalen, S. George, S. Barbara, S. Margaret, S. John Baptist, S. Thomas of Canterbury, S. Katharine, S. Christopher." There are 12 miniatures, and some elaborately illuminated initial letters. The leaves have been bound up anyhow, by an ignorant hand, and the offices are so mixed up, it is difficult to ascertain how far the book is perfect. The Calendar contains the names of the following, amongst many other saints:—"(Jan. 19) S. Wulstan, B.; (March 2) S. Chad, B.C.; (Mar. 18) S. Edward, K.M.; (March 20) S. Cuthbert, B.; (Ap. 11) S. Guthlake, C.; (Ap. 19) S. Elphege, B.C.; (May 7) S. John of Beverley; (May 19) S. Dunstan; (June 17) S. Botulph, Ab.; (June 21) S. Leofrid, Ab.; (June 22) S. Alban, M.; (July 4) S. Martin; (July 7) Translation of S. Thomas of Canterbury; (July 28) S. Sampson, B.; (5 Aug.) S. Oswald; (4 Sept.) Translation of S. Cuthbert; (23 Sep.) S. Tecla; (3 Oct.) Octave of S. Hugh; (6 Oct.) Transl. of S. Hugh; (12 Oct.) S. Wilfrid, B.; (17 Oct.) Transl. of S. Ethelrede, V.; (Oct. 19) S. Frideswide, V.; (Nov. 3) S. Rumwald, C.; (Nov. 16)? S. Edmund, B.; (Nov. 17) [in red] S. Hugh; (Nov. 20) [in red] S. Edmund, K.M.; (Dec. 29) S. Thomas of Canterbury."

It is curious to notice that the family who owned this book of prayers complied with the change of religious professions during the 16th century, and scratched and blotted out the name of S. Thomas

of Canterbury in the Calendar, and the word "Pope." Later on, the Memorial and Collect for S. Thomas are scored through, as also the office for S. Thomas, which is carefully scratched out, particularly the name of the saint. But a most interesting feature of this manuscript is the use that has been made of the Calendar for the record of the births and deaths of a family named Ewer, to whom the book evidently belonged. These entries, with full description of this book, have been printed in the *Trans. of the Hist. Soc. of Lanc. and Chesh.*, vol. xxxii., pp. 158—63. The Ewer family belonged to Middlesex and Herts. 12009

16. Primer, or Book of Hours of the Blessed Virgin. French. 15th century. 231 ff. Page, $5\frac{1}{2}$in. × 4in.; text, $3\frac{1}{8}$in. × $2\frac{1}{4}$in. Calendar in Latin; memorandum in January, "Livinius Crakelman (?) habuit hunc librum 1666, 29 July." After this—the Prayer of S. Veronica to Our Lord; Athanasian Creed; Hours of the Holy Cross; Hours of the Holy Spirit; Mass of the Blessed Virgin Mary; Hours of the Blessed Virgin according to the Roman use; Prayers to the Blessed Virgin; Seven Penitential Psalms; Office for the Dead; Commemoration of S. John Baptist, S. Peter, S. Paul, S. James, S. Nicholas, S. Christopher, S. Sebastian, S. Francis, S. Anthony, S. Catharine, S. Barbara, S. Mary Magdalene, and S. Margaret.

This book possibly belonged to some one at Tournay, as there is a prayer to S. Piat, patron of Tournay, at the end. There is a coat of arms on page 56. This book, though very much damaged in parts, is a fine specimen of what is termed *grisaille* (grey) work; the ornamentation is lavishly applied, and filled with some strange grotesques: one of these is a monkey, in episcopal robes with crozier, giving the benediction, with an animal's hoof, to another very pious small monkey who kneels before him. 12006

17. Primer, or Book of Hours of the Blessed Virgin. French. 15th century. 167 ff. Page, $4\frac{1}{4}$in. × $2\frac{7}{8}$in.; text, $2\frac{3}{8}$in. × $1\frac{5}{8}$in. 12108

18. Compendium of the Breviary, according to the use of the Dominican order. German. 15th century. 233 ff. Page, $5\frac{1}{8}$in. × $3\frac{3}{4}$in.; text, $3\frac{3}{8}$in. × $2\frac{3}{8}$in. In the original leather binding, stamped with the monogram R. S. (?) 12026

19. Treatise on Moral Philosophy, by S. Thomas Aquinas. German. Early 15th century. 228 ff. Page, $14\frac{3}{8}$in. × $10\frac{1}{8}$in.; text (double column), $9\frac{3}{4}$in. × $7\frac{1}{2}$in. A memorandum at the end states that this book was once the property of the Franciscan Friars Minor, at Coblentz. 12057

20. Chronicle of Sacred and Profane History, written upon twelve sheets of vellum and at one time attributed to Thomas Sprott, a Benedictine monk, of the monastery of S. Augustine at Canterbury.

In the opinion of several authorities, this MS. is not so old as the time of Thomas Sprott, who is said to have flourished at the end of the 13th century, but to belong to about the beginning of the 15th century. The writing is neither so careful nor in the same style as that of the 13th century MSS.

This chronicle was published in anastatic facsimile, and edited, with an English translation, by Dr. Wm. Bell, on behalf of Mr. Mayer, and printed by Marples, of Liverpool, 1851. From the translator's descrip-

19.

tion, it appears that the profane history takes the largest share of the chronicle, and gives the History of England from the Creation to the death of Edward I., in 1307. The sacred history also commences from the Creation, and is principally occupied in tracing the maternal and paternal descent of our Saviour.

See the *Journal of the British Archæological Association*, vol. vi., pp. 149-50. See also the description of Thomas Sprott, in Sir Thos. Duffus Hardy's *Descriptive Catalogue*, vol. iii., p. 208, where no mention is made of this MS.

Each sheet about 12 inches wide. The entire length of the twelve skins 31½ feet 12012

21. Primer, or Book of Hours of the Blessed Virgin. French. 15th century. 132 ff. Page 8in. × 5½in.; text, 3¾in. × 2½in. The Calendar is in French. On fol. 123 is a miniature with a pieta, and behind it an extensive park and castle with surrounding moat; before the pieta kneels a lady, very probably the owner of the book. 12024

22. Primer, or Book of Hours of the Blessed Virgin, according to "the use of the Roman Church." French. 15th century. 105 ff. Page, 6¾in. × 4⅞in.; text, 3⅞in. × 2⅝in. On fol. 92 is a curious representation of the massacre of the Holy Innocents, with King Herod riding out, attended by soldiers. At the commencement is the inscription, "Sum Simonis Cazier et amicorum, 1568." 12028

23. Primer, or Book of Hours. Dutch. 15th century. 106 ff. Page, 7¾in. × 5⅜in.; text, 3¾in. × 3in. 12023

24. Primer, or Book of Hours of the Blessed Virgin. Dutch. 15th century. 143 ff. Page, 6¼in. × 4¼in.; text 4¾in. × 3in. Old leather binding. 12020

25. Portion of the History of Rome, by Eutropius. Italian. A.D. 1528. 138 ff. Page, 8in. × 5in.; text, 5⅛in. × 2⅞in. 12068

26. Edicts and Political Ordinances of Queen Elizabeth, made during her last Parliament held at Westminster, January, 1562, and translated from the English into the French language, 1564. French. 119 ff. Page, 6½in. × 4½in. This MS. is written in a neat handwriting, and has several illuminated capitals. It is dedicated to Claude Daubespine (?) Secretary to the King. A memorandum, signed E. H. A. Drummond Hay, says that the MS. was purchased by his father when a student in Oxford. These ordinances refer to Gipsies, Sorcerers and Enchanters, Merchants, Sheriffs, Bailiffs, Felonies, the Irish, and the towns of Newcastle and Durham, &c., &c. These are given with annotations. 12043

27. Primer, or Book of Hours of the Blessed Virgin, according to the Roman use. French. A.D. 1497. 97 ff. Page, 6⅛in. × 3⅞in.; text, 5⅜in. × 3½in. Printed on vellum by Thielman Kerver, of Paris. The borders of the text are surrounded by some very fine old woodcuts. 12040

MEDIÆVAL IVORY CARVINGS: BYZANTINE AND GOTHIC.

Most of these sculptures were made for the devotional use of private persons. They consist sometimes of two slabs of ivory, carved on the inside, and hinged so as to shut up securely; these are Dyptychs. At other times they have a large central slab, and two side wings, hinged to close over it, and are Triptychs. Other single slabs have been writing tablets, or were used to ornament book covers.

Nearly all the purely Gothic ivories belong to the 14th century, and are so dated from the similarity of their architectural designs and character of carving with other works known to be of that era. With regard to the localization of these specimens, the writer has carefully followed the opinions given by Mr. Maskell and Professor Westwood. Upon this subject Mr. Maskell has remarked :—"Nothing is more difficult than the determination of the particular country in which many of the ivories of mediæval times were carved."

As it is found difficult to arrange these ivories satisfactorily into a consecutive series, classified according to their dates and localities, the writer has placed them in two groups—Byzantine and Gothic—giving always precedence to the best work, and in each group placing those intended for devotional purposes before the secular examples.

It will be seen on examination, that the principal differences between the Gothic specimens are gradations of merit in design and execution. The architectural features are very similar throughout, and consist of the canopies over the subjects, formed of a trefoiled arch, sometimes with pointed canopy above, that becomes a tangent to the arch at its impost. The canopy has generally crockets on the sides and a finial at the top. At other times there is no canopy, and the crockets and finial are placed round the outside of the trefoiled arch. In some there are pinnacles. Similar canopies are placed over the figures in 14th century Gothic monumental brasses.—Hains' *Manual of Monumental Brasses*, (vol. 1, p. 165.)

To understand the character and merit of these sculptures, the student should read Mr. Ruskin's *Aratra Pentelici*. Following the analysis of structure in chap. v. of that work, it may here be briefly said of these examples, that they are carved in bas-relief, from flat slabs of ivory, not exceeding in width the diameter of an elephant's tusk (unless some method was known to the ancients of softening ivory) and none in this collection exceeding in thickness one half of an inch. Within this

limited surface, and out of this thin slab of hard material, the artist constructed for the service of devotion, subjects mainly connected with the Passion of our Lord, familiarly known and looked for, in minutest detail. Hence the concentration of events in all, and particularly in No. 8006, where our Lord is represented receiving the kiss of Judas, whilst He heals the ear of Malchus, and a soldier arrests Him, and S. Peter sheathes the sword. Around this bas-relief sculpture is the sunk ground, "cleared away about it," defined and limited by Byzantine or Gothic arch, supporting a canopy. The extent of this limit was fixed by the good artist in suitable proportion to the size of his slab and to the demands of his subject. How skilfully and beautifully the Gothic artists effected the grouping of their subjects will appear from the following criticism by Mr. Ruskin of a quatrefoil in Rouen cathedral:—"One of the principal charms of the whole is the adaptation of every subject to its quaint limit. The tale must be told within the four petals of the quatrefoil, and the wildest and playfullest beasts must never come out of their narrow corners. The attention with which spaces of this kind are filled by the Gothic designers is not merely a beautiful compliance with architectural requirements, but a definite assertion of their delight in the restraint of law."*

In a less limited space than this introduction, there are other points to be studied concerning these sculptures, such as the amount of undercutting and colouring they have received.

The source from which Mr. Mayer obtained these ivories is given when known. The majority came from Count Pulszky, a Hungarian nobleman, who suffered during the war of independence, and had inherited a remarkable collection of ivories, formerly belonging to Gabriel Fejérváry De Komlós Keresztes. A Catalogue of this collection, with Essay by Count Pulszky, was published in Liverpool in 1856. In the following descriptions very free use has been made of Mr. Maskell's and Professor Westwood's works on ivories, named in the list below. There is in the Museum a set of the Arundel Society casts of ivories, available to students on application to the Curator.

Books on Mediæval Ivories.

Ancient and Mediæval Ivories in South Kensington Museum, Maskell; *Fictile Ivories in the South Kensington Museum*, Westwood; *Notices of Sculpture in Ivory*, Wyatt and Oldfield, for the Arundel Society; *Thesaurus Diptychorum*, Gorius; *Les Arts du Moyen Age*, Du Sommerard; *Handbook of the Arts of the Middle Ages and Renaissance*, Labarte; Article by G. Scharf, F.S.A., on "Sculpture," in *Art Treasures of the United Kingdom*, Waring.

Aratra Pentelici, p. 167.

28. Figure of S. John the Baptist, in bas-relief, on a fragment of ivory, Byzantine, 10th—11th century. "A tall and beautifully sculptured figure of S. John Baptist, in a long gown with straight folds, and a cloak with shaggy border; the feet shod with sandals. The right hand partially elevated, in the act of benediction, in the Greek manner; the left hand holding a scroll, inscribed, in Greek, 'Behold the Lamb of God, that takest away the sins of the world.'" (Westwood, p. 77.)

In an article in the *Nineteenth Century*, for December, 1878, Mr. Ruskin contrasts this beautiful carving with No. 79 in this Catalogue. Speaking of the Mayer Museum collection of ivories, Mr. Ruskin says:—"Out of which collection, every way valuable, two primarily important pieces, it seems to me, may be recommended for accurate juxtaposition, bringing then for us into briefest compass an extensive story of the Arts of Mankind. The first is an image of S. John the Baptist, carved in the eleventh century; being then conceived by the image maker as decently covered by his raiment of camel's hair; bearing a gentle aspect, because the herald of a gentle Lord; and pointing to his quite legibly written message concerning the Lamb, which is that gentle Lord's heraldic symbol. The other carving is also of S. John the Baptist, Italian work of the sixteenth century. He is represented thereby as bearing no aspect, for he is without his head;—wearing no camel's hair, for he is without his raiment;—and indicative of no message, for he has none to bring. Now if these two carvings are ever put in due relative position, they will constitute a precise and permanent art-lecture to the museum-visitants of Liverpool-burg; exhibiting to them instantly, and in sum, the conditions of the change in the aims of art, which, beginning in the thirteenth century under Niccolo Pisano, consummated itself three hundred years afterwards in Raphael and his scholars."

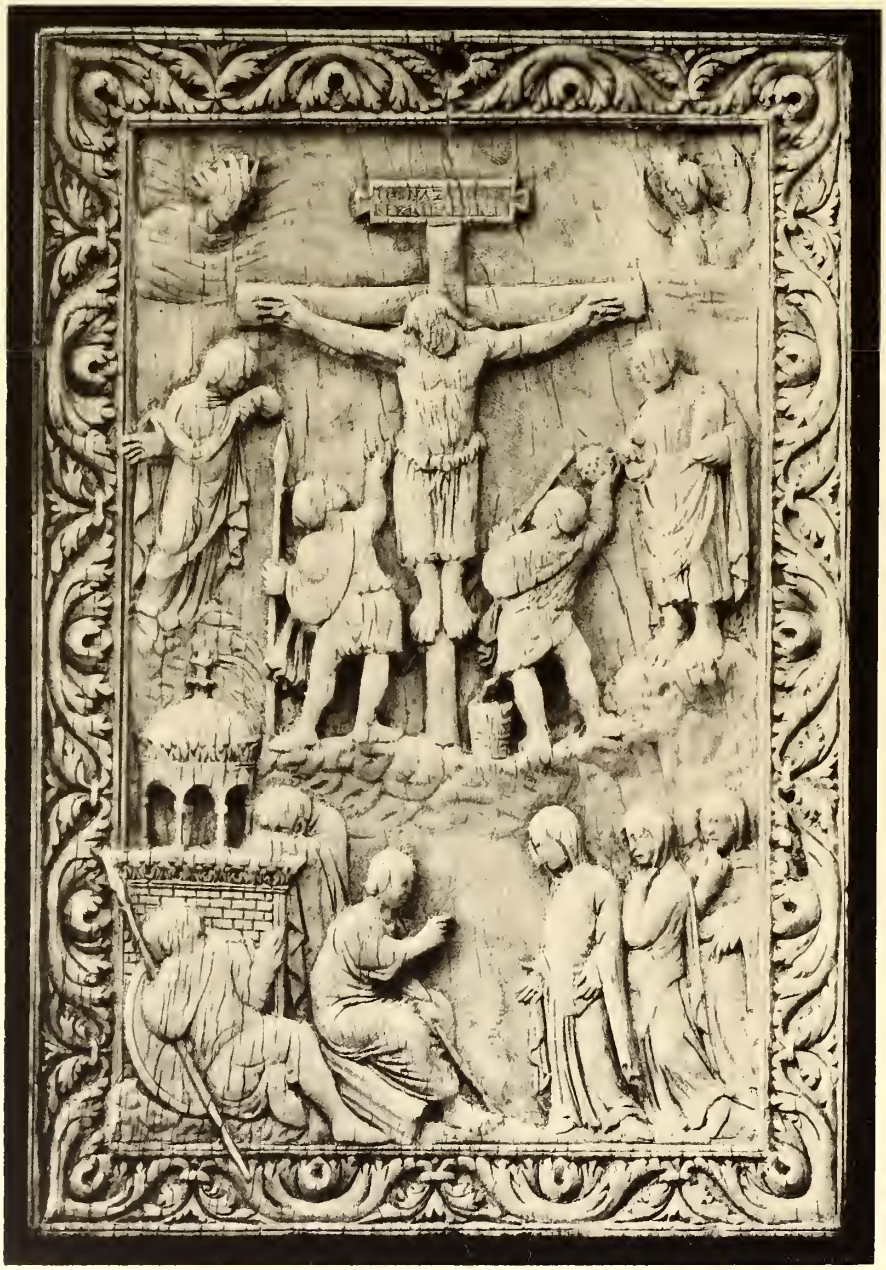
This carving is also described and figured in Mr. George Scharf's Essay on Sculpture in Mr. Waring's *Art Treasures of the United Kingdom*. Mr. Scharf says—"The eyeballs are marked and pierced, a peculiarity not uncommon in this style of art. The great tallness of proportion, as well as the execution, seems to indicate a somewhat late period in Byzantine art for this figure."

Fejérváry Catalogue, No. 44. Maskell, Appx., p. 171, No. 11. This carving is fixed on to a modern ivory rectangular background. H. of figure 8⅝in. 8014

29. Panel, in ivory. Byzantine, 7th or 8th century. The Crucifixion and Resurrection. A label of classical shape is appended to the cross, inscribed—"IHS NAZAREN' REX IVDAEORVM." On either side of the cross stand the spear and sponge bearers, in very vigorous attitudes, with their backs turned towards the spectators, whilst at the sides, on raised elevations, stand the Virgin, in well-expressed attitude of grief, and S. John. At the top, in the angles, are represented the sun and moon, under the forms of the busts of Sol and Luna, with the crescent in the clouds." (Westwood.)

"On the lower half is the Resurrection; the empty tomb of our Lord is placed under a light cupola,

28. 79.



29.

which rests on columns joined by arches. These are well carved in open work, the pillars cut clear from the ground of the ivory." (Maskell.) The guards are asleep, and the angel sits upon the rolled-away door of the tomb, and addresses the three approaching women. "This panel is of excellent style and workmanship; one of the sleeping soldiers is represented in a very rare and admirably posed attitude; standing with his arms folded along the edge of the open sepulchre, and his head dropt upon them." (Maskell.) There is a beautiful classical foliated border round the panel. Mr. Pulszky considered this panel as "not much posterior to the epoch of Constantine :" See *Fejérváry Catalogue*, No. 36. Mr. Oldfield considered it anterior to A.D. 700; see his Cat., p. 37, c. Mr. Maskell classifies it as Byzantine early 8th century, or perhaps earlier; see Maskell, p. 169. Mr. G. Scharf (Waring's *Art Treas.*, Essay on Sculpture, p. 9,) considers it of early Byzantine times. He says :—"The relief adopted in the execution of this little ivory is quite marvellous. The effect, however, of projection is principally attained by undercutting, especially towards the centre. The flat ornamental border is also deserving of attention; the foliage is rich, but has a faded, drooping character. No figure has the nimbus. S. John holds a square book in his left hand, and wears the classic pallium usually given him by the Greeks. The action of the Virgin Mary partakes of the classic, but with a right hand of enormous proportion, stretched out in a manner only to be seen in Anglo-Saxon illuminations. The oriental and mosque-like character of the sepulchre, with its dome roof contrasting with the conical roof of the west, bespeaks again a decidedly Byzantine affinity." The panel is figured on p. 9 of the above-quoted essay. Prof. Westwood, however, (Westwood, p. 105,) styles the panel Carlovingian of the 8th or 9th century. There are several panels very similar to this in Germany. See *Denkmale deutscher Bildnerei und Malerei*, Erster and Vierter Band; one of these examples, at Munich, is similar to this in the acanthus border, the superscription, and the entrance of the holy women, the position of the tomb, and the sleeping guard. Another has an almost identically shaped tomb. 6¼in. × 4¼in. 8022

30. Leaf of a diptych, in ivory. German of the 9th or 10th century, (Westwood.) The Ascension. The Saviour ascends towards the hand of God stretched from the clouds above; His drapery is arranged in the manner usual with artists of that period and through the Carlovingian times; and a portion of His robe floats from the right hand as He moves through the air. Six apostles stand below in a group; the whole is surrounded with a beautiful acanthus leaf border. (Maskell.) A plaster cast of the other leaf of this diptych, now in the South Kensington Museum, representing the Resurrection, is placed in the case alongside this leaf. (See Maskell, p. 139, and Westwood, p. 108.) Mr. Oldfield classed this ivory as Byzantine, prior to A.D. 700; see Catalogue, p. 37, e.; but Prof. Westwood considers it of later date. *Fejérváry Catalogue*, No. 37; Maskell, p. 169; Westwood, p. 107. 3⅝in. × 2⅜in. 8021

31. Triptych, in ivory. Byzantine. In the centre is the Crucifixion, with the figures of the Blessed

Virgin and S. John, under a shallow domed roof of open work, supported by spirally-fluted columns. Each of the side leaves has three figures of angels and saints upon the front, and a cross upon the back. This triptych is figured on p. 10 of Mr. G. Scharf's Essay on Sculpture, in Waring's *Art Treasures;* Mr. Scharf says of this piece:—"The Madonna and S. John, standing on each side, have all the mannerisms and ugliness of the Byzantine school, combined with a vivacity of action somewhat Frankish. The countenances are uniformly morose and repugnant. On each of the side wings are three half-length figures. Two bearded apostles occupy the central compartments; the one to the left, holding a square book, S. Paul; the right hand one, with a staff, most probably S. Peter. The lowest bearded half-figure is the emperor clothed in the Dalmatic mantle. His son Cæsar, beardless, is placed opposite. Both hold small crosses in their right hands. Remains of colour and gilding are traceable on the sculpture. I cannot assign a very early period to this sculpture, but it is abundantly characteristic of all the peculiarities of the richest period of Byzantine art." Mr. Maskell (see p. 170, No. 4) erroneously describes this triptych as a book cover. Central panel 6⅜in. × 5⅛in.; each side leaf 5⅝in. × 2½in. 8065

32. Panel for a book cover, in ivory. Byzantine. The Crucifixion. Under a cupola of open work, now much broken away, supported by two slender columns. Above the arms of the cross are two small angels; below are the Blessed Virgin and S. John. Our Lord has a gemmed cruciferous nimbus. See Westwood, p. 172. *Fejérváry Catalogue*, No. 45. 6in. × 3⅞in. 8013

33. Panel, in ivory. Byzantine. Figure of Christ holding a book, and standing between figures of the Blessed Virgin and S. John. (?) Above are four busts of angels, and saints. (SS. Peter and Paul?) *Fejérváry Catalogue*, No. 38. 5¾in. × 4¼in. 8020

34. Panel for a small door, or book cover, or possibly the left-hand leaf of a diptych, in ivory. Byzantine, 8th-9th century. Divided into five compartments. In the centre is the Presentation. The Blessed Virgin presents the Child to Simeon, who receives Him with extended arms, and hands covered with the ceremonial veil. Behind the Virgin is her attendant with the two doves. Anna the prophetess is identified by a scroll, with the letters AN. The four types are, above the centre, (1) Moses receiving the tables of the law from the outstretched hands of God: behind him are two figures representing the children of Israel, above whose head is evidently the Star foretold to arise out of Jacob; (2) the sacrifice of Isaac; and below, (1) the Jewish high priest carrying the lamb of the Passover to the temple, and (2) Melchizedek coming to meet Abraham with bread and wine. (Maskell and Westwood.) *Fejérváry Catalogue*, No. 42. Maskell, Appendix, p. 170, No. 3. Westwood, p. 118. 8in. × 3⅞in. 8016

35. Panel, from a reliquary or casket, in ivory. Byzantine, 11th century. Divided into two compartments. In the upper the Nativity and Adoration of the Magi; and below the Crucifixion. There is a

great deal of earnest expression in several of these figures : the soldier on the right side of the cross is a marvellous configuration of insolent mockery. Mr. Maskell, probably from some accident to his manuscript, has described the Adoration of the Magi as on the lower part of this panel, and has omitted the Crucifixion altogether. There are traces of gilding on the carving. *Fejérváry Catalogue*, No. 39. Maskell, Appendix, p. 170, No. 5. 5in. × 4½in. 8019

36. Panel, from a box, in ivory. Byzantine, 11th century. Represents the making of wine. "Two men carry a large bucket, full of wine, slung on a pole which rests across their shoulders, to another under a rude arch, as if in a cellar, who is filling a cask through a funnel. Behind him a man sits holding up a cup, as if to look at and to taste the wine. The background is ornamented with vine branches and leaves." "An important and well executed piece." (Maskell.) *Fejérváry Catalogue*, No. 40. Maskell, Appendix, p. 171, No. 10. Westwood, p. 156. 5¾in. × 1⅞in. 8018

37. Panel, in ivory. Byzantine. (?) Our Lord among clouds, with palm branch in left hand, and right hand upraised; surrounded by foliated border. 2¼in. × 1⅞in. 8232

38. Eight panels and fragments of panels, from a casket, in ivory. Byzantine, 10th-11th century.

(1) Apollo, with lyre and attendant. 2½in. × 2 3/16in. 8039

(2) Mars and Venus. 2½in. × 2 5/16in. 8038

(3) A centaur, with sword and shield. 2½in. × 1¾in. 8037

(4-5) Two warriors fighting, fragmentary. 8035-6

(6) Man standing on the prow of a ship, blowing a horn (?) fragmentary. 8034

(7-8) Figures of a lion and an unknown human-headed monster. 8032-3

Mr. Maskell describes these as "good work in low relief; a revival of the antique classical treatment, and of the same school and period as the Veroli coffer in the South Kensington Museum." They are also of the same class as the panels on the chair of S. Peter at Rome. (See Westwood, Appendix, p. 341.) *Fejérváry Catalogue*, Nos. 58-65. Maskell, p. 172, No. 12.

39. Panel, in ivory. Early German work (?) Christ raising Lazarus; the Saviour, attended by three persons, stands with upraised right hand before a tomb, in which is the upright body of Lazarus, swathed in grave clothes. Very considerable doubt has been experienced by eminent authorities as to the antiquity of this panel. 6⅝in. × 4¼in. 8068

40. Panel, from a book cover(?), in ivory. German. 10th century. The woman taken in adultery brought before our Lord. "Christ, seated on a slender stool, bends down forwards, and writes with His finger on the ground. He has a cruciferous nimbus, and behind Him stand several of His disciples; in front of Him stands the adulteress, her garment held by a Jew." (Westwood.) The scene is depicted evidently as in a building with Romanesque arched roof and columns. Photographed in Westwood (p. 142 and plate opposite.) *Fejérváry Cata-*

logue, No. 41. Maskell, p. 170, No. 8. 4¼in. × 4in. 8017

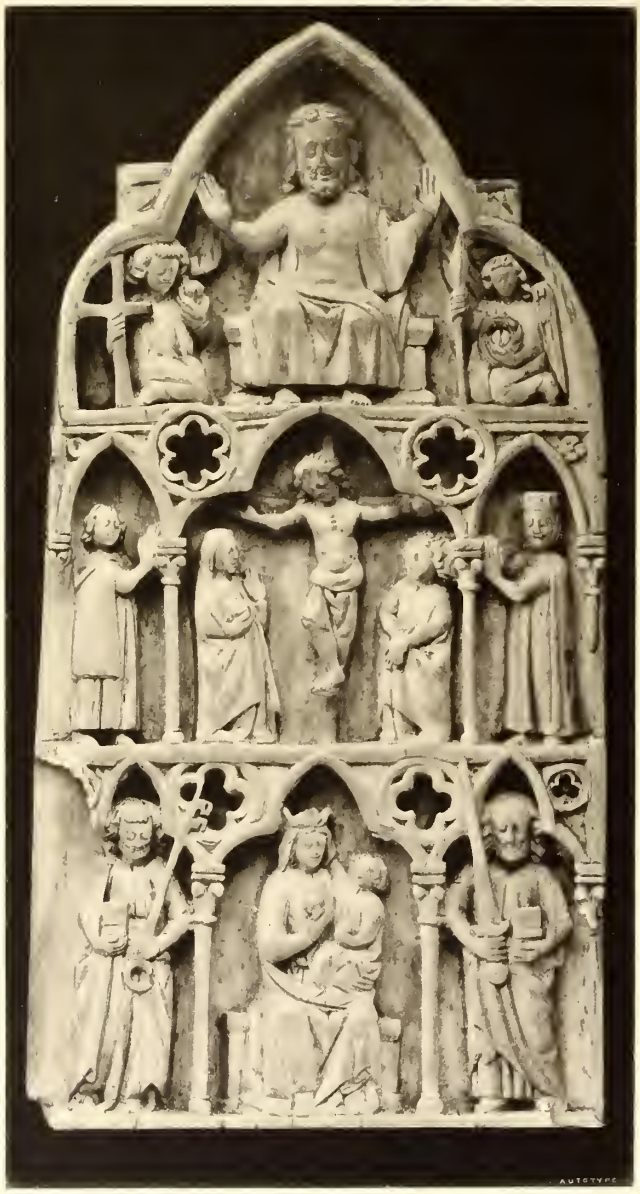
41. Panel, from a book-cover, in ivory. German. 10th century. S. Peter taking the tribute money out of the fish's mouth. "The background is divided into small chequers or squares, like a chess board, each alternate one being perforated. The figures are heavy and formal, but the well-massed draperies have a certain air of grandeur about them. As Merovingian, this carving corresponds very fairly with our Saxon and early Norman Sculptures already cited." (G. Scharf in Waring's *Art Treasures*, where this carving is figured, p. 11.) S. Peter's head is tonsured, and corresponds with the figure in the foreground of No. 40. Maskell, Appendix, p. 171, No. 6. 5in. × 4⅝in. 8062

42. Panel, from a book cover, in ivory. German. 10th century. Our Lord giving their commission to the Apostles; the background covered with cruciform perforations. This kind of diaper may be seen on some of the beautiful early Irish antiquities, on the case containing the Book of Drimmer, on the back of S. Patrick's bell, and on the shrine of S. Molaise. The twelve Apostles bow reverently forward towards Our Lord, Who holds a folded napkin in His left hand, and has a large cruciferous nimbus; the hair on each of the heads is indicated by formal and regular lines, only the Apostle (evidently S. Peter: see his head in No. 41) whose figure and face are completely seen having a tonsure; the drapery is stiff, and the figures are short; the eyes are pierced; the carving is surrounded by a solid frame, ¾in. wide. Nothing can be more sincerely reverent than this work, and there is a solemn earnestness in the expression, unknown in any other school of ivory carving. There are several ivories of this class, if not of this artist, in Europe. Nos. 40 and 41 are both of them similar, and Maskell and Westwood refer to others. Maskell, Appendix, p. 170, No. 7. 5 1/16in. × 4⅝in. 8061

43. Tablet, in morse ivory. Possibly Anglo-Saxon of the 11th century, (Maskell.) "The Nativity: the Blessed Virgin lies on a high and sloping couch, her head upon a cushion, which is supported by an attendant. S. Joseph sits at the foot meditating, and resting his head upon one hand. Below are the ox, and the ass, and the cradle with the Infant." Maskell, Appendix, p. 171, No. 7. This ivory was formerly in the collection of Mr. W. H. Rolfe, of Sandwich, and is figured in *The Publications of the Antiquarian Etching Club*, vol. v. pl. 32. 8060

44. Statuette of the Blessed Virgin and Child, in ivory. English. 13th century. "The Blessed Virgin is sitting, and gives suck to the Infant, resting on her left knee: her breast is exposed through an opening in her robe: she is vested in the usual way, and the veil is well shown over her robe, falling from over the head half-way down the back." (Maskell.) The Virgin is seated on a stool, on the sides of which are faint indications of Gothic ornamentation, there are also traces of red colour on the statuette. The whole character of this piece is exquisitely simple and beautiful. Maskell, p. 174, No. 25. H. 6⅛in. 8064

45. Centre panel of a triptych, in ivory. English. 13th century. (Westwood.) "In three



45·

compartments, the upper one forming a trefoiled panel, beneath which Christ, as the Eternal Judge, is seated, showing His wounded hands and side, between two kneeling angels, who bear the instruments of the Passion. In the centre compartment, the Crucifixion, the figures are in almost complete relief; at the sides of the cross stand the Virgin and S. John, and in two lateral divisions are two standing figures, evidently intended for the owners of the object, with hands raised in prayer. Below, the Virgin crowned, seated, holding the Holy Child in her left arm and an apple in her right hand. At the sides, under trefoiled niches, stand SS. Peter, holding an enormous key, and Paul, holding a sword. An admirable piece of work, deeply undercut." (Westwood.) "Fine in design and of excellent workmanship. This charming fragment is carved in high relief, and the columns supporting the architectural decorations are cut clear from the background." (Maskell.) This triptych should be compared with No. 175'66, p. 68, of Maskell. The architecture is similar, and the subjects also. There have evidently been pinnacles upon this piece. *Fejérváry Catalogue.* No. 47. Maskell, Appendix, p. 172. Westwood, p. 176. H. 4¾in., W. 2⅝in. 8011

46. Oval box with lid, in ivory. English. 13th century. (Maskell.) "The sides are carved in relief with the evangelistic symbols; and the names of the inspired writers to whom they belong are incised below each panel." (Maskell.) There are traces of gilding behind the symbols. The antiquity of this box has been questioned. Maskell, Appendix, p. 172, No. 13. L. 2½in., H. 1¾in. 8065

47. Diptych, in ivory. French. 14th century. Left leaf:—"The Virgin standing erect, holding the Infant Jesus on her left arm, her right hand with the broken stem of a flower (?) : on either side an angel holding a long taper; above is a canopy of three trefoiled crocketed arches deeply incised." (Westwood.) Mr. Westwood describes the left leaf alone, without its companion. The diptych has been both painted and gilt. Right leaf:—The Crucifixion, with figures of the Blessed Virgin and S. John. *Fejérváry Catalogue*, Nos. 51-2, Westwood, p. 190. Each leaf 3½in. × 2⅛in. 8007

48. Left Leaf of a diptych, in ivory. French. 14th century. In three compartments. In the top compartment the Entry into Jerusalem, in the centre the Agony in the Garden, and the Betrayal. All the Apostles are delineated as present with Our Lord at Gethsemane. In the lowest compartment are the Crucifixion, Deposition, and Entombment. All these subjects are under Gothic crocketed and finialed canopies, with trefoiled arches. Maskell, Appendix, p. 173, No. 18. 8in. × 5in. 8057

49. Diptych, in ivory. French. 14th century. "Eight scenes in the history of Jesus Christ, in two rows, beginning at the bottom of the left wing, and running across the tablets. 1. The Annunciation. 2. The Birth, and Angelic message to the shepherds. 3. The Adoration of the Magi. 4. Christ's entry into Jerusalem on an ass, the people strewing their garments in the way; Zaccheus, as a diminutive figure, perched in a tree; two heads, each as large as Zaccheus, appear above the turrets of the gateway. 5. The

Last Supper, S. John, leaning on the breast of Christ, Who gives the cup (sop?) to Judas kneeling in front of the table. 6. The kiss of Judas. 7. The Crucifixion. . . . At the sides stand the Virgin and S. John; above their heads two weeping busts, representing the sun and moon. [The face of the figure representing the sun is covered with its two hands.] 8. The Noli Me Tangere. Each compartment is surmounted by two trefoiled arches, with Gothic pinnacles and crockets. The workmanship is very good, the figures in deep relief, the drapery well arranged in deep folds, and the attitudes spirited. (Westwood.) The diptych has been touched with colour. *Fejérváry Catalogue*, Nos. 53-4. Maskell, Appendix, p. 172, No. 17. Westwood, p. 184. Each leaf 7½in. × 4¾in. 8006

50. Diptych, in ivory. French. 14th century. Each leaf divided into two compartments, with canopy of three trefoiled arches over each subject. On the left leaf, at the top, the Crucifixion; and below, the Annunciation and Nativity. At the top of the right leaf is the Coronation. "Our Lord sits with His mother on the right hand, and angels are grouped around: two kneel with censers, another places the crown on the Vtrgin's head, and two others support a cloth, like a cloth of estate, over and behind the heads of the two sitting figures. This is a very rare and appropriate addition to the subject of the Coronation," (Maskell;) below this is the Adoration of the Magi. "In this last, the Blessed Virgin, half sitting, half lying on her couch, holds the Infant standing in her lap in a leaning posture, and supports Him by a girdle round His waist. Our Lord stretches out His hand to the chalice offered by the kneeling king." (Maskell.) It is very unfortunate that Mr. Maskell has inadvertently distributed the subjects wrongly in his valuable description; he places the Annunciation, Nativity, and Adoration of the Magi on the same leaf, whereas they are opposite to one another. On the back of one of the leaves is scratched carelessly the name *Ludovicus*. This carving shews much expression of action; the angels in the coronation scene, the figure of the Infant Christ, and the kneeling king, are exceptionally expressive. Maskell, Appen., p. 176, No. 21. Each leaf 7in. × 3⅞in. 8049

51. Diptych, in ivory. French. 14th century. On the right leaf, in the upper compartment, is the Birth of Christ and Message to the Shepherds; and below, the Crucifixion and Entombment; in the upper compartment of the left leaf are the Blessed Virgin and Child seated on a throne, to whom angels from above offer incense: on each side of the throne stands a female saint; below, is the death of the Blessed Virgin. "The figure of Our Lord, who stands behind the couch holding the soul in His arms, is dignified and well carved." (Maskell.) Maskell, Appendix, p. 173, No. 20. Each leaf 5⅛in. × 3½in. 8056

52. Diptych, in ivory. French. 14th century. Each leaf divided into two compartments. In the upper compartment of the left leaf is the Carrying of the Cross, and below, the Nativity and Message to the Shepherds; on the right leaf is the Crucifixion above, and the Adoration of the Magi below. Each compartment has three trefoiled

Plate X

arches, crocketed and finialed. Each leaf 3⅞in. × 2⅝in. 8073

53. Leaf of a small diptych, in ivory. French. 15th century. (Westwood.) "Three saints under an elaborate canopy, formed of three trefoiled arches. S. John the Baptist in his camel's hair dress, holding the Agnus Dei, with small cross in his left hand. S. Christopher bearing the youthful Christ on his shoulders, supporting himself on his staff and walking through the water, and S. James of Compostella, in his pilgrim's dress, with cockleshell and staff. Excellent sharp workmanship." (Westwood.) *Fejérváry Catalogue*, No. 57. Westwood, p. 210. 3⅛in. × 2⅛in. 8003

54. Left-hand leaf of a small diptych, in ivory. French. 14th century. The Crucifixion, under a canopy of Gothic arches. 2 3/16in. × 1 11/16in. 8074

55. Right-hand leaf of an ivory diptych. French. 14th century. The Crucifixion, under three Gothic arches. 2 5/16in. × 2⅛in. 8071

56. Right-hand leaf of a diptych, in ivory. French. 14th century. The Crucifixion, under a canopy of three Gothic arches, beautifully carved. 3⅜in. × 2⅜in. 8066

57. Right-hand leaf of an ivory diptych. Rhenish (?). 14th century. "The Crucifixion. The body of the Saviour much distorted, the head without a nimbus, S. John and the Virgin weeping at the sides of the cross. The sun and moon above the arms of the cross. Surmounted by a bold trefoil arch, with foliated crockets. Good but coarse workmanship." (Westwood.) There are traces of colour on this leaf. *Fejérváry Catalogue*, No. 55. Westwood, p. 188. 5½in. × 2¾in. 8005

58. Right-hand leaf of an ivory diptych. Rhenish (?). (Westwood.) 14th century. "Two compartments, each beneath three trefoiled arches, with foliated crockets and pinnacles. Below, Christ bearing the cross, followed by the two Maries, and preceded by an attendant carrying a hammer. . . . Above, the Deposition from the Cross, the body supported by S. Joseph, the Virgin standing on the left holding the arm of her Son. S. John, in the attitude of grief, standing to the right." (Westwood.) "A good example of what is generally recognised as the Burgundian school, but the figures are larger than is common in that style." (Maskell.) On the back of this leaf is rudely scratched, apparently, "DNS. WILLMS LIDIAT." This was probably one of the Lydiate family of Lydiate Hall, Lancashire: but the historian of that family, the Rev. T. E. Gibson, has not been at present able to identify the owner. There was a William de Lydiate living in 1255. *Fejérváry Catalogue*, No. 56. Maskell, p. 173, No. 19. Westwood, p. 183. 7⅞in. × 4⅛in. 8004

59. Diptych, in ivory. French. 14th century. On the left leaf is the death of the Virgin, our Lord standing beside the bed, holding her soul on His arm. On the right leaf the Crucifixion. Each subject under a canopy of three trefoiled arches. Each leaf 4in. × 2⅞in. 8050

60. Left-hand leaf of a diptych, in ivory. English or French. 14th century. The Death of the Blessed Virgin. The legend of the

death of the Blessed Virgin may be read in Mrs. Jameson's *Legends of the Madonna*. This carving illustrates some of the most important facts in that legend, such as, that Christ appeared at the death of His mother, and received her soul into his arms to conduct it to Heaven; also, that the Apostles were gathered from all parts of the world to be present around the bed, and that the Blessed Virgin had placed in the hands of S. John a shining palm, grown in Paradise, and given to her by the angel who announced to her the time of her death, and desired him to bear it before her at the time of her burial. Here, therefore, our Lord stands over the bed, blessing His mother, and holding her soul, in the form of a little child, on His arm. Many of the Apostles are present, and S. John holds the Palm of Paradise. The Gothic canopy over the subject is composed of four arches. This leaf, formerly in the collection of Mr. W. H. Rolfe, of Sandwich, was found at Sandwich. It is figured in *The Publications of the Antiquarian Etching Club*, vol. v., pl. 46. $3\frac{7}{8}$in. × $2\frac{7}{8}$in. 8076

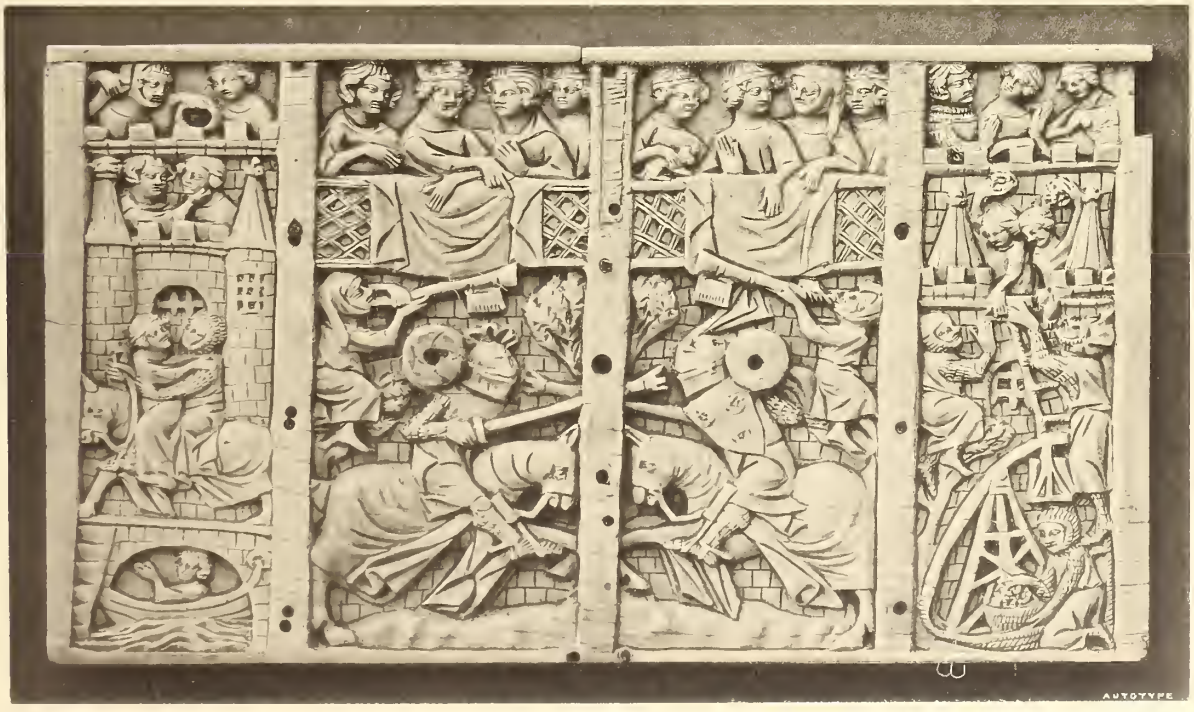
61. Right-hand leaf of a diptych, in ivory. French. 14th century. Divided into two compartments, each with canopy of two Gothic arches; on the left the Presentation in the temple, and on the right the Crucifixion. The work is not very good. $3\frac{3}{4}$in. × $3\frac{1}{8}$in. 8077

62. Cover of a writing tablet, French. 14th century. The Nativity and Angelic Message to the Shepherds, under canopy of three Gothic arches, crocketed, and with finials. $2\frac{7}{8}$in. × $1\frac{3}{4}$in. 8001

63. Cover of a writing tablet, in ivory. French. 14th century. In two compartments; above is the Crucifixion, and below, the Entombment, each subject below a Gothic canopy of three arches. Maskell, Appendix, p. 172. No. 16. 4in. × $2\frac{3}{8}$in. 8059

64. Cover of a writing tablet, in ivory. French. 14th century. The Crucifixion, under a canopy of five arches. There are traces of red paint and gilding still left on this carving. Maskell, Appendix, p. 172, No. 15. 4in. × $2\frac{1}{2}$in. 8058

65. Top of a circular mirror case, in ivory. French. 14th century. The carving represents a castle, with single arched bridge before it, over which are riding a party of eight armed knights, one of whom is assisting a lady on to his saddle from a window above. Two other ladies look out of a window in a turret, and a third rides on the saddle of a knight in front. In a boat below the bridge are two lovers, with a musician and boatman. Mr. Westwood describes this as the elopement of Queen Guinevere and Sir Lancelot, and further adds, that "the knights are in chain armour, with sleeveless surcoats, some having simple *coif de mailles*, whilst others wear the closed bassinet. Three of them have heater-shields, and it may be remarked that the knight standing on his saddle has a pryck-spur on each heel." Mr. Maskell describes this piece as of the highest excellence and quality of workmanship. The drapery over the horses is very long and apparently very cumbersome. The treatment of the trees on the right side of the carving is admirable. Round



66

65.

66.

67.

the edge of the case are four grotesque animals. *Fejérváry Catalogue*, No. 48. Maskell, Appendix, p. 174, No. 23. Westwood, p. 303. Described and figured by Mr. Scharf, in "Essay on Sculpture," in Waring's *Art Treasures*, p. 24. Dia. 5⅛in. 8010

66. Two panels, probably from the same wedding casket, in ivory. French. 14th century. On each panel are two couples of lovers, under small Gothic arches, with finials, and crocketed. The lady in two instances carries her pet dog, and in one case the gentleman has a hawk on his right hand. *Fejérváry Catalogue*, Nos. 49-50. Each leaf 2½in. × 1¾in. 8008-9

67. Cover of a casket, in ivory. French. 14th century. In the centre a tournament; two knights on horseback, fully armed, tilting at each other; two heralds, standing above them on trees, are blowing long horns, whilst from an upper balcony a queen, with attendant ladies, one of them holding a lap-dog, watches the spectacle. To the right is the storming of the Castle of Love; at the top of the castle a knight is suppliant before two ladies; from the battlements below, two ladies are hurling down roses upon three knights, two of whom are attempting to scale the wall, whilst a third is loading a catapult with roses to discharge at the castle. To the left is another view of the Castle of Love, with three pairs of lovers, one at the top, another on the battlements, and a third on horseback at the gateway on a bridge, under which is a boat and boatman. This last view is called by Mr. Westwood, "the result of the storming of the castle." There is a casket cover very similar to this in the museum at Boulogne-sur-Mer. See Westwood, p. 246. Another is figured in Waring's *Art Treasures*, plate iv., and is the property of C. Warde, Esq.; another is figured in Carter's *Ancient Sculpture and Painting in England*, vol ii., plates cxiii. and cxiv. See also *Jour. Brit. Arch. Ass.*, vol v., p. 266. Maskell, Appendix, p. 174, No. 22. 8⅜in. × 4⅝in. 8052

68. Baton, in ivory. Composed of vertical rows of falcons (?) standing on one another's heads, surmounted at one end by a human right hand, with bracelet, thumb-ring, and forefinger-ring, holding a branch, upon the top of which is perched a falcon, and from remnants of the feet still remaining, it is clear that there were once six other falcons on the branch. At the other end of the baton are two birds fighting. An old label with this object described it as the sceptre formerly belonging to the Grand Falconer of England. Wherever this beautiful work was done, nothing could be more fine or exquisite in its order, and it may be studied as one of the most precious gems in the Mayer Museum. L. 12¼in. 8106

69. Double comb, in ivory, considerably broken. Probably Italian. 14th century. Carved on either side, in the middle portion between the two rows of teeth. On one side is a monk, in hood and gown, standing in a square pulpit preaching to a row of ladies and a child; two or three of the ladies are dressed as nuns, and one holds a rosary: all these seem to be in the open air, with a tree in the middle. On the other side is the fountain of youth, similar to a design upon a comb in South Kensington Museum, No. 231'67; the fountain has two streams

of water issuing from the mouths of dragons. On either side stand a lady and gentleman. To the right, a gentleman presents a rose to a lady, and to the left, a lady and gentleman walk hand in hand. (Maskell and Westwood.)

This comb was found in the ruins of Ickleton Nunnery, in Cambridgeshire, and is figured on plate xli., vol. xv., of the *Archæologia*, 1806. The only information about the comb given in this volume is, that on "Feb. 3, 1803, Craven Ord, Esq., F.S.A., exhibited to the Society a drawing, which he had received from Thos. Walford, Esq., F.S.A., of an ancient comb, found in the ruins of Ickleton Nunnery, presented to the late Mr. Shepherd, who resided in that neighbourhood, and now in the possession of his son." Maskell, Appendix, p. 174, No. 24. Westwood, p. 317. L. 5½in., W. 4½in. 8051

70. Mouthpiece of a drinking vessel, in shape of the head of a boar, carved in bone or ivory. English. Mediæval. Found in Sandwich, Kent. Formerly in the collection of W. H. Rolfe, of Sandwich, and figured in *Publications of the Antiquarian Etching Club*, vol. 4, pl. 31. See *Jour. Brit. Arch. Ass.*, vol. viii., p. 370. L. 3in. 10021

71. Plaque, in ivory. English. 15th century. "Henry VI., of England, clad in his long royal garb, with sceptre, and globe and cross, the latter with a very long stem, seated under a canopy, attended by his Chancellor and Sword-Bearer; on either side is a Gothic arch, under which is a shield with the arms of England and France (three lions and three fleurs-de-lys quartered) the whole arrangement is similar to the royal seals of Henry VI., Edward IV. and Richard III. The inscription at top and bottom of the piece HINRICU DEI GRA ANG ET FRA DOM HIBERN, in wretched imitation of black letter, is said by Pulszky to be certainly a later and tasteless addition, not originally belonging to the relief. The lower part is, however, inscribed on a transverse bar, evidently intended for it." (Westwood.) The antiquity of the entire carving has been very considerably questioned by some of the best authorities, especially as other pieces, very similar in style and composition, are in existence, and all are equally unsatisfactory. *Fejérváry Catalogue*, No. 69. Westwood, pp. 213-4. H. 9¾in., W. 3⅝in. 8028

72. Figure, in ivory. Spanish. 16th-17th century. S. John with his right hand laid upon his breast, and carrying his Gospel in his left. There are traces of gilding and the hair is coloured brown. *Fejérváry Catalogue*, No. 74. H. 5⅞in. 13003

73. Full-length figure of a Lady Abbess, in ivory. Spanish. 16th-17th century. Mr. Maskell says of this curious piece:—"A large statuette sixteen inches high, Spanish, of perhaps about the year 1600. It represents an abbess dressed in her habit, and holding her pastoral staff in her left hand; probably Saint Theresa. This statuette is cut from the end of an immense tusk, and is perfectly solid throughout." Maskell, Appendix, p. 175. H. 16⅜in. 8054

74. Pax, in ivory. German. 16th-17th century. The Crucifixion. Very rude and ugly work. There are traces of colour on the landscape. The pax was carried round

during the mass, after having been kissed by the celebrant, to communicate the kiss of peace to those present. *Fejérváry Catalogue*, No. 66. Maskell, Appendix, p. 175, No. 26. H. $5\frac{5}{8}$in. 8031

75. Pax, in ivory. German. 16th-17th century. The Crucifixion, with figures of the Blessed Virgin and S. John. Very rude work. Maskell, p. 175, No. 27. H. $6\frac{1}{2}$in. 8055

76. Right-hand leaf of a diptych, in ivory. German. 15th-16th century. The Nativity, under a double arch, over which are two angels holding a crown over a fleur-de-lis. There are traces of colour still remaining on this carving. $3\frac{5}{16}$in. × $2\frac{3}{8}$in. 8069

77. Right-hand leaf of a diptych, in ivory. German. 16th-17th century. Christ before Pilate. Rude work. *Fejérváry Catalogue*, No. 68. $3\frac{3}{4}$in. × $2\frac{9}{16}$in. 8029

78. Pax, in ivory. German. 16th-17th century. A pietà, or figure of the dead Saviour, supported by His mother. "Beneath a flattened ogee trefoiled arch, resting upon side columns, with slightly ornamented capitals and bases, the Virgin Mary is seated at the foot of the cross on the ground amongst bones, holding the dead body of her Son on her knees, resting on her long cloak or veil; the titulus is inscribed INRI, and at the bottom is the sentence, DA . PACEM . DNE . IN . DIEBUS . NOSTRIS. The original ivory handle at the back of the Pax still remains *in situ*." (Westwood.) "The drapery is arranged in angular large folds, having much of the character of the woodcuts in English printed books of the end of the fifteenth century." (Maskell.) *Fejérváry Catalogue*, No. 67. Maskell, p. 175, No. 28. Westwood, p. 277. H. $5\frac{1}{2}$in. 8030

79. Figure of S. John Baptist, in ivory. Italian. 16th century. This characteristic example of Renaissance sculpture has been attributed to the school of Michael Angelo. See Mr. Ruskin's comment upon this piece, No. 28. *Fejérváry Collection*, No. 70. L. $8\frac{3}{4}$in. 8027

CARVINGS IN JET.

80. Figure, carved in jet, of S. James of Compostella, in pilgrim's hat with cockleshell; and staff and bag in the right hand, and book in the left. Spanish. 16th century. 4041

81. The same; with pilgrim's bottle tied to the girdle, and with a small male and female religious kneeling, one on either side of him. Spanish. 16th century. 16-7-74-1

82. Bead, in jet, pierced, and carved with the face of our Saviour on one side, and of S. James of Compostella on the other. Spanish. 16th century. 16-7-74-2.

MEDIÆVAL ENAMELS.

The art of enamelling was practised in the ancient world by the Egyptians and Romans, and was transmitted to the west of Europe, during the early mediæval period, through Byzantine influence. Cologne, or its neighbourhood, in Germany, and Limoges, in the south of France, were the principal mediæval manufactories. It is probable that nearly all the examples in this collection are from Limoges, and belong to the 11th, 12th, and 13th centuries.

Early enamels are of two kinds, *cloisonné* and *champlevé*. These names indicate the nature of the construction. The French word *cloison* signifies a partition or compartment; and the designs upon *cloisonné* enamels are formed of raised lines of filigree metal, which are applied to a metal plate, and form partitions and compartments in which the enamel is fused. The word *champlevé* signifies a raised or cut-up ground; and the designs in *champlevé* enamels are carved out of the ground, and the enamel is embedded in the cavities. The metals generally used in enamel work are gold or copper. Nearly all in this collection are on copper, afterwards gilt. The colouring paste, which forms the base of the enamel itself, "consists of oxides of lead and tin fused with silex, the opaque qualities being given by the oxide of tin, whilst various colours are produced by the addition of the metallic oxides; thus, from copper green is obtained, red from gold or iron, and blue from cobalt." (Fairholt.) The mediæval enamel work retained until a late date traces of its Byzantine origin. A reliquary, very similar to No. 86, and of the same date, belonging to the Society of Antiquaries, bears a Greek inscription, possibly the name of the artist; the lettering upon the enamels in this collection, also, and the character of the drawing, are singularly Byzantine, and may be usefully compared with the Byzantine ivory carvings. The two most exquisite enamels in this group are Nos. 85 and 86; they have been graved by a Gothic artist of the best time, and for beauty and precision of metal graving, with skilful application of enamel, cannot be surpassed.

Books on Mediæval Enamels.

"Vitreous Art," A. W. Franks, in Waring's *Art Treasures of the United Kingdom;* "Mediæval Enamels," Albert Way, in *Journal Arch. Inst.*,

vol. ii., p. 155; "On certain Ancient Enamels," A. W. Franks, in *Journal Arch. Inst.*, vol. viii., p. 51; "On the History of Enamelling," W. Harry Rogers, in *Journal Brit. Arch. Ass.*, vol. iii., p. 280; Description of an Exhibition of Enamels, and amongst them several from the Mayer Museum, in *Journal Arch. Inst.*, vol. xix., p. 275 and foll.; *The Decorative Arts of the Middle Ages*, Shaw; *Les Arts au Moyen Age*, Du Sommerard; *Recherches sur la Peinture Email*, Labarte; *Arts of the Middle Ages*, (chap. 4), Labarte.

---

83. Fac-simile of two ancient Irish chalices, found near the village of Ardagh, county Limerick, the larger one of silver and bronze, with gold filigree, and decorated with enamels; the smaller of bronze. The originals are deposited in the Museum of the Royal Irish Academy in Dublin. These fac-similes were made by Mr. Joseph Johnson, jeweller, Suffolk street, Dublin. Descriptions and figures of the large chalice are given in a Paper by the late Earl of Dunraven; see *Trans. of the Royal Irish Academy*, vol. xxiv., p. 433; also, in Dr. George Petrie's *Christian Inscriptions in the Irish Language*, vol. ii., p. 123 and fol., p. 169 and plates xlix. and l. The large Ardagh chalice is considered the most beautiful example of Celtic art ever yet found. It was taken, with the smaller one, out from the side of a rath or ancient fort, in 1868, by a boy digging for potatoes. Five fibulæ and two other chalices, said to have been of gold, have been found at other times in this rath. Round the upper parts of the chalice are engraved the names of the twelve Apostles, as follows:— PETRI + PAULI + ANDRI + IACOBI. IOHANNIS. PHILIPHI. BARTHOLOMEI +THOMÆ. MATHEI. IACOBI. TATHEUS SIMON. The form of the letters is such as occur in manuscripts previous to the 12th century, and it would seem probable that the date of the chalice is about the end of the 11th century. The chalice is seven inches high, nine and a half inches in diameter, and the bowl is four inches deep. So large a chalice was no doubt for the use of the laity. The ornamentation, in *repoussé* work and fine filigree, consists mainly of the interlacing designs common to many magnificent specimens of early Irish manuscripts and examples of metal work. The inside of the foot is richly ornamented and set with a circular crystal in the centre.

Presented by Henry Yates Thompson.
17-2-76-1

84. Crucifix, in *champlevé* enamel, upon a copper ground that has been gilt; the flesh is in white and red enamel, the rest in blue, green, and red. The enamel has cracked considerably, and presents the appearance of a mosaic; much of it has fallen out. The superscription is IHS NAZAREN REX IVDEOR. The crucifix has evidently been mounted on wood, with ornamental terminations to the limbs. Probably Limoges work, 11th or 12th century. H. 9in., W. 7½in. 5

85. Pyx or Reliquary, in copper, gilt, and ornamented with figures

of angels very beautifully graved in the copper, the ground filled in with *champlevé* enamel, of blue, red, white, and yellow. The drawing of the figures is in the Gothic style, and admirable, and the colours are delicate and beautifully blended. At the bottom inside is engraved twice, within circles, IHS. Probably Limoges work, 12th century. H. 3in., L. 3¼in., W. 2⅜in. 21

86. Reliquary or Shrine, with sloping ridged roof; the inside of oak, coated outside with copper plates, gilt, and decorated with subjects in *champlevé* enamel. On one side the martyrdom of S. Thomas of Canterbury; S. Thomas, wearing a low mitre and chasuble, faces three of the knights, two armed with swords and one with an axe: behind the saint is an altar, on which is a chalice, and over which is the hand of God issuing from clouds; above this subject is a saint in an oval nimbus, supported by two angels; on the opposite side a pattern of quatrefoil in variously-coloured enamels; at either end of the shrine is the figure of a saint. All the figures are graved in the copper, and the ground only is decorated with enamel; the heads of S. Thomas, the knights, and the angels are in relief, and have been affixed. There are several other reliquaries in England nearly similar to this, one belonging to the cathedral of Hereford, another to the Society of Antiquaries, another to the British Museum, another to Sir Philip Egerton, &c., &c. See *Proc. Soc. Ant.*, 2nd series, vol. i., p. 149 and fol.; *Jour. Arch. Inst.* vol. xix., plate opp. p. 282. 17

87. Pair of altar candlesticks, tripod, with pricket for sticking the candle on to; in copper, gilt, engraved, and ornamented with various-coloured *champlevé* enamels; the designs chiefly quatrefoils and engraved gilt scroll work, with dark blue enamel ground. Probably Limoges work, 13th century. H. 8¼in. 26

88. Two portions of a thurible, in copper, engraved, gilt, and decorated with *champlevé* enamel. Round the outside of the lid of the thurible are alternately figures of angels holding books, &c., and figures of human-headed grotesque birds in open work, well executed. Probably Limoges work, 13th century. H. of lid, 3⅞in. 23

89. Portion of a reliquary, or ornamental book cover, with round top; in copper, gilt, and decorated with *champlevé* enamel. In the centre is a large applied figure, in gilt copper, of S. John holding a book and pen; the eyes are inlaid; the ground behind the figure has cinquefoils and quatrefoils and scroll work, with variously coloured enamel grounds. Probably Limoges work, 13th century. See Du Sommerard, chap. 14, pl. i. H. 8¼in., W. 4⅜in. 9

90. Reliquary, with cross-shaped receptacle inside, probably for holding a relic of the true cross; in copper, gilt, and ornamented with *champlevé* enamel; on the outside of the lid is the Crucifixion; our Lord is crowned, the cross and body are both applied to the ground, the dress only is enamelled, the eyes have been inlaid, the superscription is XHS; the Blessed Virgin and S. John are by the cross, above the arms are two angels holding the sun and moon; the ground has a diaper

pattern engraved, and is inlaid with coloured pastes. On the bottom, outside, is a seated figure of the Blessed Virgin and Child, and the legend, AVE MARIA, the figures graved in the copper and filled with enamel, the flesh tint pale purple. This is possibly earlier work than the lid. Probably Limoges work, 13th century. L. 6¼in., W. 4¾in., H. 2¼in. 18

91. Plaque, in copper, probably from a book cover; gilt, and ornamented with *champlevé* enamel; subject, the Crucifixion; our Lord with cruciform nimbus, the superscription IHS XPS; The Blessed Virgin and S. John near the cross, and above each arm an angel holding a book; all the figures are applied; above the cross the hand of the Eternal Father, extended from a cloud, in the attitude of benediction. Probably Limoges Work, 13th century. See *Transactions of the Historic Society of Lancashire and Cheshire*, vol. iv., pl. opp. p. 135. H. 9in., W. 4⅜in. 8

92. Plaque, in copper, probably from a book cover, gilt and ornamented with *champlevé* enamel; subject, the Crucifixion; our Lord with cruciform nimbus, the superscription partly in Greek monograms; the Blessed Virgin and S. John near the cross, above each arm an angel holding a book; the figure of our Lord and the heads of all the figures are applied; above the cross the hand of the Eternal Father, extended from the clouds in the act of benediction; below the cross a man is arising from a grave. Probably Limoges work, 13th century. 8⅜in. × 4⅛in. 7

93. Head of a processional crucifix, in oak, covered in front with copper plates, gilt, engraved with a diaper, and set with coloured pastes; the figure of our Lord is crowned, the eyes have been inlaid with blue pastes, and the dress is inlaid with blue and white enamel, *champlevé*. The execution is coarse and poor. Probably Limoges work, 13th century. See Du Sommerard, *Album*, x., pl. xxxvii. H. 19¼in., W. 12⅜in. 3

94. Four figures, in copper, pierced for attaching, gilt and decorated with *champlevé* enamel; they have evidently been attached to book covers, or reliquaries similar to those already catalogued in this group. One of these was found at Hammel, near Eastry, Kent, in 1844. See *Journal of British Archæological Association*, vol. i., p. 163. Another at Tickness, and the other two in a grave in Wodensburg churchyard, near Sandwich, Kent, in 1759. 5875-8

95. Brooch, in form of a cross, in copper, gilt, and decorated with green and red *champlevé* enamel. Mediæval. Found at Westwell in Kent, and engraved on pl. 53, vol. v. of *Publications of the Antiquarian Etching Club*. 2in. × 2in. 5880

96. Armorial badges, in copper, all of which are or have been enamelled; most of the designs are heraldic, and the badges were probably pendants for horse trappings of the 13th and 14th centuries. Nearly all are engraved in C. Roach Smith's *Collectanea Antiqua*, vol. vi., pl. lii. They came from the Faussett Collection, and were probably found in Kent.

1. Lion (?) *passant*. 5881
2. Shield-shaped, identified by Mr. Lower as probably the

coat of the Yalding family; *sable* a falcon *argent* armed *or*. 5884

3. Round, with shield on it bearing arms of England alone. 5885

4. Three crowns, Kingdom of Ireland, or coat of Crowner or Billingham (?). 5886

5. A griffin, *passant*. 5887

6. Lozenge-shaped. Mr. Lower suggests, coat of Cobham, of Kent, *gules*, a cross *argent*. 5888

7. Shield-shaped. Mr. Lower suggests, "If intended for mullets of six points, may belong to the Fitz Barnards of Kent; but if roses, Mr. Waller thinks they are of Cosynton." 5889

8. Shield-shaped, *vert* an unicorn *salient*. Mr. Lower thinks this is the coat of Harling, formerly connected with Kent, Essex, and other eastern parts. 5890

9-10. Two, shield-shaped, with coat of Prince of Wales previous to reign of Edward III. 5891-2

11. In brass, with red and blue enamels, two birds' heads *vis a vis*, and ornament between. 5895

12. Lion *passant (?)*. 5896

13. In brass, with Gothic conventional design. 5899

14. Flag-shaped ornament, possibly from a shrine or casket, female figure upon it in red and white enamel. 5897

15-16. Two, circular, with open work. 5894, 5898

See *Jour. Arch. Inst.*, vol. iii., p. 79.

MEDIÆVAL COINS.

A few examples of English mediæval coinage are placed here, for comparison with the other antiquities of this period. The earliest specimens are the rude imitations of Byzantine coins, which were made in England previous to the purely Gothic era. After these, are a few types of the best style of Gothic coinage, amongst which is a Rose Noble of Edward III., one of the most beautiful coins ever struck.

97. Silver Penny, of King Alfred. *Obv.* Cross; leg., ELFRED REX. *Rev.* BVGA MON (moneyer). 23-2-65-2

98. Silver penny, of King Edward the Confessor. *Obv.* King enthroned, holding sceptre and globe, surmounted by a cross; leg., EAD . . RD REX ANGL. *Rev.* Cross, with eagle in each angle; name of moneyer, &c. 23-2-65-3

99. Silver penny, of William I. or II. *Obv.* Full face bust of the King, bearing sceptre; legend,

+ PILLEM (William) REX + (king). *Rev.* A cross in the centre, with the letters P. A. X. S. in the four angles; legend, LIFPINE (name of moneyer), ON (at) GIPSI (?) Ipswich. 23-2-65-1

100. Silver penny, of Henry II. *Obv.* Full face bust of king, bearing sceptre; legend, + HENRICVS REX. *Rev.* Cross; legend, name of moneyer indistinct, Durham mint. 23-2-65-4

101. Silver penny, of Edward III. *Obv.* Full face head of king; legend, + EDWR ANGL' DNS HYB. *Rev.* Cross; legend, VILLA (town), BRISTOLLIE (Bristol). 23-2-65-5

102. Silver groat, of Henry V. or VI. *Obv.* Full face bust of king; leg., HENRIC. DI. GRA. REX. ANGL. Z. FRANC. *Rev.* VILLA (town), CALISIE (Calais) POSVI DEVM AVDITORE MEVM (I have made God my helper). 23-2-65-6

103. Gold rose noble, of Edward III.; issued 1347-1360. *Obv.* King Edward III., crowned and in armour, standing in a ship, holding sword and shield bearing arms of England; legend, EDWARD. DEI. GRA. REX. ANGL. Z. FRANC. D. HYB. *Rev.* A cross, with foliations and fleur-de-lis at the ends of the limbs; between the arms a lion under a crown; in the centre a rose and the initial E. Legend, "+ IHC. AVTEM TRANCIENC. E. MEDIVM ILLORVM IBAT." "But Jesus, passing through the midst of them, went His way." (Luke iv. 30.) Concerning this, Ruding states:—"This could have been adopted only for the purpose of commemorating some great and well-known event, which I conceive to have been the signal victory that King Edward obtained over the French fleet, off Sluys, on Midsummer's day in the year 1340, when two French admirals and about 30,000 men were slain, and above 230 of their large ships were taken."

Presented by R. G. Jackson. 28-3-65-1

MEDIÆVAL SEALS.

Seals were of great importance during the Middle Ages; they gave legal authenticity to documents at a time when personal signatures were little used. Our term *signature*, now applied only to a written name, meant originally a sign or stamp. The Mediæval seals in this collection consist of ecclesiastical official seals, such as those attached to Papal documents, or used by religious communities; and personal seals used by individuals. They are both English and Continental, and of a variety of dates between the 12th and 16th century. Upon the early examples of personal seals are arbitrary devices, such as animals or conventional ornaments; later on, heraldic designs are used. The seals of religious communities have figures of the patron saints, &c.

Consult Professor Willis' paper on the "Great Seals of England," *Arch. Jour.*, vol. ii., p. 14; also a paper, by T. Hudson Turner, *Arch. Jour.*, vol. v., p. 1; and another paper in the same journal, vol. viii., p. 64. See also *Nouveau Traité de Diplomatique*, vol. iv.; *Tresor de Numismatique et de Glyptique*; Knight's *Pictorial History of England;* Sandford's *Genealogical History of the Kings of England;* Laing's *Scottish Seals;* and article *Seals* in *English Cyclopædia, Arts and Sciences*, Supplement.

---

104. Leaden bulla, from Papal document; heads of SS. Peter and Paul, and name of Pope Martin IV., A.D. 1281-5. Formerly in the Rolfe Coll. Found in London, and engraved on pl. 45, vol. v., of *Publications of Antiquarian Etching Club.* Dia. 1⅜in. 5850

105. Leaden bulla, from Papal document; heads of SS. Peter and Paul, and name of Pope Boniface, A.D. 1389-1404. Found in churchyard, S. Matthew's, Ipswich. Formerly in the Rolfe Coll. Dia. 1½in. 5851

106. Papal document, on parchment, with leaden bulla attached, of Clement XI., A.D. 1700-21. *Presented by C. T. Gatty.* 12-8-76. 1

107. Seal, in silver, oval shape, with small loop for suspension; set with an antique Roman intaglio on a plasma; subject, two hands joined, and behind them a caduceus and ears of corn, emblems of concord and prosperity. This seal was bought, many years ago, by Mr. W. H. Rolfe in Winchester. Round the silver mounting, the legend, IE SVY SEL DE AMVR LEL, "I am the seal of true love." See C. R. Smith's *Collectanea Antiqua*, vol. iv., p. 79, and pl. xx., fig. 8. Formerly in the Rolfe Coll. Cir. ¾in. × $\frac{9}{16}$in. 5852

108. Seal, in lead, flat and circular, with small hole for suspension; in centre a starlike ornament; leg., S' BEAT'RIE F' SIMŌIS, "The seal of Beatrice daughter of Simon." 13th century. Formerly in the Rolfe Coll. Dia. 1$\frac{1}{16}$in. 5853

109. Seal, in lead, flat and circular, an estoile of 8 rays wavy in centre, and inscribed, * S' ROGERI CARPENTARII, "The seal of Roger [the] Carpenter." 13th century. Formerly in the Rolfe Coll. Dia. 1¼in. 5854

110. Seal, in lead, flat and circular, with cross of wheat ears in centre; inscribed, + S' AVELINE VXORIS. R: DE WINEPOL, "The seal of Aveline wife of R. de Winepol." 13th century. This seal was found at Canterbury. See *Proc. Brit. Arch. Ass.*, vol. ii., p. 98. Formerly in Rolfe Coll. Dia. 1$\frac{9}{16}$in. 5855

111. Seal, in brass, gilt, with shank; in centre, arms quarterly first and fourth [arg.] on a bend [gu.] three owls [or] for *Tentirden;* birds, second and third an escarbuncle of eight rays flory. Esquire's helmet (a heaume) and mantlet; and for crest, on a wreath a harpy with wings expanded. Legend, SIGILLVM ROBERTI DE TENTIRDEN, in Gothic lettering. 15th century. Formerly in Rolfe Coll. Dia. 1¼in. 5856

112. Seal, in brass, with shank; in centre, figure of a monk kneeling before a lady, offering a circular object; legend, S' IOHIS BELLET CAPLL'I (?) D EBISETO, "The seal of John Bellet, chaplain of de Ebiseto," in Italy (?). Formerly in Rolfe Coll. Dia. 1in. 5857

113. Seal, in brass, with shank; in centre, a shield of arms, a cross cantoned by a fleur-de-lis in the first and fourth, and a lion rampant in the second and third quarters. Inscribed, "S' TOMAS DVRMEDIE," "The seal of Thomas Durmedie." Formerly in Rolfe Coll. Dia. 1in. 5858.

114. Seal, in brass, with shank; in centre, a merchant's mark; legend, S. BERNARDI DE OSENBRVGE, "The seal of Bernard de Osenbrugh." Formerly in Rolfe Coll. Dia. $\frac{15}{16}$in. 5859

115. Seal, in brass, with shank; in centre a wolf (?) passant; legend, + S' PIERRE GARNIER, "The seal of Peter Garnier." Formerly in Rolfe Coll. Dia. $\frac{13}{16}$in. 5860

116. Seal, in brass, with shank; in centre, a shield—a bend, in sinister chief a mullet of six points, over all a stag's antler. Inscribed, S. PIERRE LE BARBIER, "The seal of Peter the barber." Formerly in Rolfe Coll. Dia. $\frac{7}{8}$in. 5861

117. Seal, in brass, with shank; in the centre on a shield, two chevrons, and in dexter chief a mullet of six points. Legend, + S' GHOSELINI DE WAGHENART. The family of Waghenart is settled in Hainault. Formerly in Rolfe Coll. Dia. $\frac{7}{8}$in. 5862

118. Seal, in brass, with shank; in centre, full-faced mitred bust; legend, S' DOPNI ANDREE GRILLI, "The seal of the Lord Andrew Grillus" (?) Formerly in Rolfe Coll. Dia. 1in. 5863

119. Seal, in brass, with shank; shield-shaped; in centre, a branch erect, with a bird perched upon it, and in dexter chief a crosslet. Legend, S' CLEMENT FIL IOHIS, "The seal of Clement son of John." Found near Canterbury, 1832. Formerly in Rolfe Coll. Dia. $\frac{7}{8}$in. 5864

120. Seal, in brass, circular and flat; in centre, a greyhound seizing a hare. Legend, S : ITERII : DELVTO : CLICI : "The seal of Iterus Delutus, clerk." Formerly in Rolfe Coll. Dia. $1\frac{1}{4}$in. 5865.

121. Seal, in brass, circular and flat; in centre a fox carrying off a cock. Legend, S' RICARDI FIL' ROBERTI, "The seal of Richard son of Robert." Formerly in Rolfe Coll. Dia. $\frac{7}{8}$in. 5866

122. Seal, in brass, circular and flat; in centre, a shield, issuant from the dexter side of the escutcheon a gauntleted hand and arm, in bend, holding a hawk erect close; outside the shield three stars; legend, + S' HVGONIS DE CVRCELLIS, "The seal of Hugh de Courcelles." Formerly in Rolfe Coll. Dia. 1in. 5867

123. Seal, in brass, circular and flat; in centre, bust of a monk, full face; legend (doubtful), S' WILLI. EARLI. DE. LOCRIT, "The seal of William Earli de Locrit." Formerly in Rolfe Coll. Dia. $\frac{7}{8}$in. 5868

124. Seal, in brass, circular and flat; in centre, lion *passant;* legend, S' ROBERT OSTEGREINE, "The seal of Robert Ostegreine." Formerly in Rolfe Coll. Dia. $\frac{7}{8}$in. 5869

125. Seal, in brass, oval and flat; in centre, figure of the Blessed Virgin and Child; legend, S' ECCLE : BE : MARIE : DE : LANGEDONNE, "The seal of the Church of the Blessed (S.) Mary of Langdon." This is probably West Langdon in Kent, where was an abbey of White Canons, dedicated to the Blessed Virgin Mary and S. Thomas, founded by William de Auberville, in 1192. Formerly in Rolfe Coll. 2¼in. × 1⅝in. 5870

126. Seal, in brass, oval and flat; in centre, figure of S. Peter vested in a cope, holding keys and book, a fleur-de-lis on either side; legend, S' RENALDI. THESAVRARII. DE. MEDVNTA, "The seal of Renald, treasurer of Mante, near Rouen, in Normandy." Formerly in Rolfe Coll. 1½in. × 1in. 5871

127. Seal, in brass, oval and flat; in centre, a man sailing in a boat; legend, SIGNANT : SECRETV. NAVTA. CARINA. FRETV.

Signant secretum,
Nauta, carina, fretum.
"On this secret seal you see
A sailor, a boat, and the waves of the sea."

Probably counterseal of a town on the English coast. Found at Sandwich in Kent. Formerly in Rolfe Coll. 1½in. × 1in. 5872

128. Seal, in brass, oval and flat; in centre, a nest in conventional tree, and bird feeding its young; legend, S' RICARDI, GOLVE DE SEINT OMR, "The seal of Richard Golve de Saint Omer." Formerly in Rolfe Coll. 1⅛in. × ¾in. 5873

129. Seal, in brass, oval and flat; in centre, a gauntleted hand holding two hawks; legend, S' SALOMONIS LECRAIN, "The seal of Solomon Lecrain." Formerly in Rolfe Coll. 1⅛in. × ¾in. 5874

130. Collection of 161 wax impressions of **Seals;** torn from parchment deeds. German. Mostly of the 17th century. 16-3-76. 1-161. Three examples are exhibited.

MEDIÆVAL PILGRIM'S SIGNS OR BADGES.

Chiefly in lead, made for sewing to the hat or clothes, and worn as tokens of devotion by pilgrims, who purchased them at the shrines of Saints. Mr. C. Roach Smith gives an interesting account of these signs in the *Journal of the Brit. Arch. Ass.*, vol. i., p. 200, and quotes Erasmus' colloquy of the *Pilgrimage for Religion's Sake*, where Menedemus asks Ogygius, "But what kind of apparel is that which thou hast on? Thou art beset with semicircular shells, art covered on every side with images of tin and lead, trimmed with straw chains, and thy arm hath a bracelet of beads." Ogygius answers:—"I visited S. James of Compostella; and, returning, I visited the Virgin beyond the sea, who is very famous among the English." Mr. Smith also gives a quotation from Giraldus Cambrensis,

in the 12th century, who, returning from the Continent, came by way of Canterbury, and visited afterwards the Bishop of Winchester in London. The bishop seeing him and his companions *with signs of S. Thomas hung about their necks*, remarked that he perceived they had just come from Canterbury.

Great numbers of these signs have been found in the bed of the Thames, dropt, no doubt, for the most part, by the Canterbury pilgrims. One figured by Mr. Roach Smith, *Collectanea Antiqua*, vol. i., pl. xxxii. fig. 10, has the mitred head of a bishop, and the legend, CAPUT THOME—*the head of Thomas*. See also *Archæologia*, vol. xxxviii., p. 128; *Jour. Brit. Arch. Ass.*, vol. vi., p. 125; *Collectanea Antiqua*, vol. ii, p. 43 and foll.

---

131. Pilgrim's sign, a crucifix, in lead; with kneeling pilgrim at the foot, holding a rosary, and laying his hand upon a shrine, (?) on which are four indistinct Gothic letters; the left arm of the cross is wanting. The pin is still at the back. Found in the river at Canterbury. Formerly in Rolfe Coll. H. 3½in. 8191

132. Pilgrim's sign, a crucifix, in lead; looped for suspension. Found at Tangiers. H. 1⅝in. 8213

133. Pilgrim's sign, the Anunciation, within a double rose, the *Rosa Mystica* and the Rose of England probably. Found at Sandwich in Kent. Very beautiful work. See *Trans. His. Soc. Lanc. and Chesh.* vol. xxxii., pl. on p. 166. Formerly in Rolfe Coll. Dia. 1⅜in. 8212

Pilgrim's Sign.

134. Pilgrim's sign, in lead; seated figure of the Blessed Virgin and Child, very imperfect, the heads broken off. Found in the Thames, London. H. 1¼in. 8250

135. Four pilgrims' signs, in lead; figures of the Madonna and Child standing upon the crescent moon, or on a boat, as "Our Lady of Boulogne." (?) "Our Lady beyond the sea."(?) (Erasmus.) Found in the Thames, London. See Smith's *Collectanea Antiqua*, vol. i., pl. xxxiii., and vol. ii., pl. lxvi. H. nearly 1in. 171. 8173-5

136. Pilgrim's sign, in lead; figure of S. John the Baptist, in camel's hair garment, holding a circular object, upon which is the Agnus Dei; figured on pl. xxxi., fig. ii. of Smith's *Collectanea Antiqua*, vol. i. Found in the river, at Canterbury. Formerly in the Rolfe Coll. H. 3⅜in. 8184.

137. Pilgrim's sign, in lead; the head of S. John the Baptist, with a priest holding back a veil, and an attendant on either side holding a candle. It is evident, from the inscription upon a more perfect example of this sign (see *Collectanea Antiqua*, fig. i., pl. xxxi, vol. i.), that it is from the shrine

containing the head of S. John Baptist at Amiens. This sign was found at Abbeville. Mr. C. Roach Smith mentions a work on the subject, by Ducange, *Traité Historique du Chef de Saint Jean Baptiste*, 4to, 1665. H. 1¼in. 8181

138. Pilgrim's sign, in lead; figure of S. George, holding a sword over his head and spearing the dragon. Found in the Thames, London. H. 1in. 8201

139. Pilgrim's sign, in lead; an eagle perched on a tree, holding a small twig in its mouth. From some shrine of S. John the Evangelist. (?) Found in the Thames, London. H. 3½in. 8188

140. Pilgrim's sign, in lead; an eagle, with outspread wings, standing on a crescent-shaped object. From some shrine of S. John the Evangelist. (?) Found in the Thames, London. W. 1½in. 8185

141. Portions of pilgrims' signs, in lead; figures of saints. Found in the Thames, London. 8207-8

142. Two pilgrims' signs, in lead; in shape of shrines; before one a pilgrim is kneeling. Found in the Thames, London. 8196-7

143. Three leaden **pilgrims' "ampulles,"** small leaden vessels, made in imitation of those used to hold the consecrated oils. Mr. J. G. Nichols in *Pilgrimages to S. Mary of Walsingham and S. Thomas of Canterbury*, remarks, "that these ampulles were probably brought from Rheims, where the kings of France were usually crowned and anointed from the *Sainte Ampulle* there preserved." They came from other shrines also. A very fine one is preserved in the York Museum, inscribed—"Thomas is the best physician for virtuous sick people." They were no doubt used to carry holy oils from various shrines. Two of these ampulles have shields with fleur-de-lis upon them. See Stanley's *Historical Memorials of Canterbury*, pp. 74, 184, and foll. The blood of S. Thomas, mixed with water, famous for healing power, was distributed by the monks at Canterbury to the pilgrims, and carried away by them in small leaden "ampulles." Two of these found in the Thames, London, and one at Sandwich. See publications of the *Antiquarian Etching Club*. vol. v., pl. 20. 8192-4

144. Pilgrim's sign, in lead; head of a saint, (?) full face, with border round; nearly the same as fig. xii., pl. xxxii., vol. i., *Collectanea Antiqua*. Found in the Thames, London. Dia. ⅞in. 8178

145. Pilgrim's sign, in lead; a scallop shell, the sign of the patron saint of Spain, S. James of Compostella. "The shrine of S. James at Compostella," says Mr. Chambers, "was a great resort of pilgrims, from all parts of Christendom, during the Mediæval period; and the distinguishing badge of pilgrims to this shrine was a scallop shell worn on the cloak or hat. In the old ballad of the *Friar of Orders Gray*, the lady describes her lover as clad, like herself, in 'a pilgrim's weedes:'

> 'And how should I know your true love,
> From many an other one?
> O by his scallop shell and hat,
> And by his sandal shoon.'"

Erasmus in his *Pilgrimages*, makes a pilgrim to S. James's shrine say that scallop shells were there used, "because the adjacent sea abounds in them." In London the poor children still unconsciously build

small shrines of S. James, from oyster shells, and beg of the passers by, "please remember the grotto," or "mind the grotto." (Chambers' *Book of Days*, vol. ii., pp. 121-2.) Found at Abbeville. Dia. §in. 8214

146. Group of pilgrims' and other badges, mostly in lead; some found at Abbeville, others in the Thames, London. 8176, 8179, 8183, 8198-9, 8202-6, 8209-10, 8216-7

There are in the Mayer Museum (No. 5989) a large collection of the leaden religious signacula, pretending to be allied to pilgrims' signs, and forged by two shore rakers at Shadwell some years ago. These forgeries are extremely common. An interesting description of the forgery, and the trial that arose out of it, will be found in *Proc. Society of Antiquaries*, 2nd series, vol i., p. 361. See also *Athenæum*, 7th August, 1858, p. 169, and *Pro. His. Soc. Lan. and Ches.*, vol. xv., p. 248.

MEDIÆVAL NIELLO WORK.

The term niello, which is derived from the Latin word *nigellus*, black, is applied to a method of decorating gold and silver, which consisted of graving-in a design upon the metal and filling the graved lines with a black composition, made by heating together copper, silver, lead, and sulphur. Niello work was practised by the Romans, and occurs frequently on Roman fibulæ; it was in use throughout nearly the whole mediæval period. Several of the mediæval purse handles in this collection (see No. 166), are ornamented with niello work.

147. Two silver circular plaques, ornamented with niello work, one with two figures of bishops, saints probably, holding croziers and books; the other with two figures of youthful saints in armour, resting upon swords, and carrying palm branches. These plaques have probably been inserted as ornaments in some reliquary or shrine. Dia. 2in. 80-1.

148. Group of small circular silver medallions, ornamented with designs in niello work, figures of Our Lord, the Blessed Virgin and Child, and various saints, S. James of Compostella, &c. On one is an armorial shield, and the letters C. O. T. R. and above, what seem to be two Greek omegas. 14th and 15th centuries. These small medallions have been used to ornament the stems of chalices and other church vessels. 63. 5584-99.

149. Ring brooch, in silver; inscribed on one side, in niello work, + AVE : MARIA : GRACIA : PLENA : D, and on the other + AGLA + NO. A+ S : BLASIV. 73.

150. Plaque, of silver, ornamented with niello work; on one side the Ascension, and on the

other Our Lord delivering the souls out of Purgatory. Said to be the work of Maso Finiguerra, the most accomplished artist in niello work in Florence. Frame and stand, modern work. Size of plaque 2⅝in. × 1⅝in. 61.

151. Pax, set with a silver plaque, ornamented with a representation of the Nativity and Angelic Message, in niello work. The mounting round the plaque is in good cinquecento metal work, partly silver, partly brass, and partly copper gilt. At the top is a small full-face bust of Our Lord, in lapis-lazuli, upon a bloodstone ground. The handle of the pax is still attached. Italian, 15th century. See *Journal of Arch. Institute*, vol. xix., p. 293. H. 7½in. 57.

MISCELLANEOUS MEDIÆVAL OBJECTS.

152. Capital of a column, in white marble, with foliage carved in relief upon it. Locality unknown. Anglo-Norman work, probably 12th century. H. 10¼in. 5995.

153. Capital of a column, in white marble. Locality unknown. Transition style, probably 13th century. H. 8¾in. 5996.

154. Two alabaster slabs, with subjects carved in relief, painted and gilt. On one the Annunciation; on the other the Assumption. The former has been restored. Late mediæval work, probably continental. 16¾in. × 10½in. 5990-1.

155. Triptych, in wood; carved inside with the Birth, Crucifixion, and Resurrection of Christ, the carvings covered with stucco, gilt and painted. Outside the wings are paintings:—Pilate washing his hands, and the miracle of S. Gregory at Mass. German, 16th century. Each leaf 10¾in. × 8½in. 4057.

156. Two panels of oak, carved in relief, one with the legend of S. George, and the other with two scenes from the legend of Reynard the Fox; and below, a griffin holding an armorial shield suspended from a strap. These panels are described in *Trans. His. Soc. Lanc. and Chesh.*, vol. vii., p. 10*. 16th century. Each panel H. 18in., W. 10in. 5915-6

157. Head of a nun (?), carved in oak. Late mediæval. 17½in × 12½in. 5178.

158. Two carvings, in wood, one representing a father and his six sons, kneeling and praying, with rocky landscape behind; by the side of the father stands his patron saint in armour. The other represents the mother and four girls; by the mother stands her patron saint, S. Catharine with wheel and sword; there is a castle on the rocky landscape behind the latter group, and a small figure holding an armorial shield. Probably Flemish, 16th

century (?). H. 19½in. 20, 3, 73, 1-2. *Presented by W. E. Turner.*

159. Three mediæval cooking cauldrons, in brass ; each with three feet and two handles. One of these was found among the debris of Rhuddlan castle, Vale of Clwyd, and was presented by Mr. Thomas Edwards. For a description of a similar cauldron, and references to others, see *Jour. Arch. Inst.*, vol. xx., p. 169. A cauldron of this type is carved in relief upon the gravestone of a bellfounder, preserved in the York museum.

8249 . 12.8.69.4. 4.2.69.

160. Cullender, in beaten copper. Dia. 9¼in. 8252.

161. Two leather jugs and a drinking mug, called Black-Jacks, or Bombards ; such as were in common use in England during the 16th and 17th centuries. The bodies of these are formed of one piece of leather, with a thick strong seam down the back, to which is fixed the handle. The largest measures 21¼ inches high, and has the initial E cut on one side. The smaller is 10⅜ inches high. The mug is mounted with open silver work round the lip and foot. For a description of the Black-Jack see *Jour. of Arch. Ass.*, vol. xv., p. 339. Mr. Cuming there quotes a 17th century ballad, "In Praise of the Black-Jack," that runs :—

"No tankard, flaggon, bottle, or jug,
Are half so good, or so well can hold tug ;
For when they are broken, or full of cracks,
Then must they fly to the brave black-jacks.
*Cho.*And I wish his heires may never want sack,
That first invented the bonny black-jack."

5986-8.

162. Leather bottle, or travelling flask, with metal stopper and padlock attached. Such bottles were worn by soldiers and huntsmen in the 16th and 17th centuries. The old song in praise of "*The Leather Bottél*," is well known. See *Jour. of Brit. Arch. Ass.*, vol. xviii., p. 380. H. 13in. 5985.

163. Skates of bone, used during the middle ages. For a description of these, see C. R. Smith's *Collectanea Antiqua*, vol. i., p. 167. Mr. Smith quotes from Fitz-Stephen, an English writer of the time of Henry II., who states that some of the London people bound to their shoes, bones, the legs of some animals. Bone skates have been found in various parts of the north of Europe, and were formerly used in Iceland. All these skates were found in London, except one, which was found in York. 8163, 8165.

164. Five figures of Christ, from mediæval crucifixes, in copper gilt, and brass. 24-5, 127. 5629-30.

165. Chalice, in copper gilt : upon the foot is engraved a figure of Christ upon the Cross. The stem has been set with stones or paste.

102.

166. Suspending bars, and other mountings, for the mediæval purse called *gipciere ;* in brass, inlaid with niello. Some of these are inscribed with the angelic salutation, "Hail, Mary, full of grace" ; one or two have initials. For the use of these mountings see No. 167. Most of them probably English, 14th—16th centuries. Formerly in the Faussett collection. 5959-75.

167. Hawking or hunting pouch, in leather, embroidered with hunting scene and spread eagle, in gold and silver wire : the mounting is of white metal. Probably German, 17th century. For an account of these pouches see *Jour. Arch. Inst.*, vol.

xviii., p. 188 and foll. This pouch is placed alongside the suspending bars of the mediæval purses to illustrate their use. 5976.

168 Ornamental pendant, in brass, with gothic design in silver (?). Figured in publications of *Antiquarian Etching Club*, vol. v., pl. 45. L. 2¼in. 5899.

169. Spur, in brass which has been gilt, with engraved work upon it; found at Staple in Ash parish, Kent. Formerly in Rolfe coll. Figured in publications of *Antiquarian Etching Club*, vol. v., pl. 49. 5071.

170. Two spurs, one in brass and the other in iron; the latter was found in Sandwich, Kent, and is figured in the publications of the *Antiquarian Etching Club*, vol. iv., pl. 19. Formerly in Rolfe coll. 5070. 5063.

171. Stirrup, in brass, late mediæval. Bought at Rochester, and formerly in Mr. Rolfe's collection. Figured in publications of *Antiquarian Etching Club*, vol. v., pl. 12. H. 4⅞in. 5055.

172. Pound weight, in brass, inscribed round a crown, I . A. AN° DO 1588 EL . A°. REG. XXX. Bought in Sandwich. Formerly in the Rolfe collection. Figured in publications of *Antiquarian Etching Club*, vol. iv., pl. 49. H. 2¾in. 4333.

173. Bells, of brass, used for hanging to the necks of various animals, hawks, cattle, &c. On some are initials W G and R R. 4543. 8261-2. 8428. 8587-9.

174. Fragment of late mediæval brass plate, from a sepulchral monument, with inscription in black-letter, HIC JACET ROBTUS SKATTIGVILL (?)... XX° DIE MESE NOVEBR A° DM M°CC... See *Trans. His. Soc. Lan. and Ches.*, vol. xxxii., p. 166. 9⅜in. × 2in. 5644.

175. Set of twelve round wooden fruit trenchers. English, 16th century; in a box, the lid of which is gilt and painted with devices nearly worn away. Each trencher has a small verse in the centre, with painted and gilt border of fruits and flowers around; the initials I K are branded into the bottom of the box. Eleven of the verses painted on these trenchers are printed *in extenso*, from another set, in the *Proc. Soc. Ant.*, 2nd series, vol. iv., p. 11, with slight differences in spelling. The twelfth verse is—

"Though hungry meales be put in pot,
Yet conscience cleare keept without spot:
Doth keepe the corpes in quiet rest,
Than hee that thousaunds hathe in chest."

The following passage from *The Art of English Poesie*, quoted in *Jour. Brit. Arch. Ass.*, vol. i., p. 333, settles the use of these trenchers, which some had supposed were for playing a game:—"Of short epigrames called posies.....they were called Nenia or Apophoreta, and never contained above one verse, or two at the most, but the shorter the better. We call them poesies, and do paint them now-a-dayes upon the backsides of our fruit trenchers of wood, or use them as devices in rings and armes, and about such courtly purposes." See *Proc. Soc. Ant.*, 2nd series, vol. i., p. 269, vol. ii., p. 89, vol. iii., p. 447, and vol. iv., p. 11; and *Archæologia*, vol. xxxiv., p. 225; also *Jour. of Arch. Inst.*, vol. iii., p. 333; and *Jour. Brit. Arch. Ass.*, vol. i., p. 329, vol. ii., p. 358. Dia. of each trencher, 5⅝in. 5999.

176. Four wooden fruit trenchers. English, 16th century; in a box, on the lid of which is painted and gilt the Royal arms. Each trencher has a specimen of English fruit painted on it, with a verse written around. Dia. of each trencher, 5in. 5998.

177. Finger-ring, in jet, the circular plate engraved with a representation of the Crucifixion, and around it the legend IN HOC SIGNO VINCES. 8182.

178. Small gold finger-ring, set with a pearl on a swivel. 8689.

179. Finger-rings, in brass, bearing initial letters and other devices, mostly late mediæval. One of these was found at Canterbury. See publications of *Antiquarian Etching Club*, vol. v., pl. 37, fig. 2. The majority are from Mr. Rolfe's coll.
5919-22. 5926. 5928-9. 5932-5. 5937. 5944.

180. Finger-ring, in brass, with initial M in Gothic character, and a barrel across it, with apparently two other indistinct letters, probably a rebus on a name ending TON. 5927.

181. Finger-ring, of brass (?), with inlaid gold ornamentation; on the plate a shield with lion rampant, and over it the initials T C. Said to have been found in Cheshire, and conjectured to have belonged to Thomas Croxton, of Ravenscroft, near Middlewich, temp. Henry VII. See *Trans. His. Soc. Lan. and Ches.*, vol. xx., p. 94 and plate opp. p. 98, fig. 10. 319.

182. Ring-brooch, in gold; inscribed on one side + AVE : MARIA : GRACIA : and on the other PLENA : DOMINVS. For description of similar ring-brooches see *Jour. Arch. Inst.*, vol. iii., p. 76, and *Proc. Soc. Ant.*, vol. viii., No. 1, p. 72. Dia. $\frac{3}{4}$in. 74.

183. Ring-brooch, in brass, inscribed O MATER MEMENTO (?) MEI. Dia. $1\frac{5}{8}$in. 5605.

184. Ring-brooch, in copper, inscribed A . M . T . NENVIT + Dia. 1in. 114.

185. Group of keys, 8476, 8478-81.

186. Two brass coffers or boxes, inscribed apparently ONEN MAHOC (?) Late mediæval. See *Trans. His. Soc. Lan. and Ches.*, vol. xxxii., p. 166. 19-20.

187. Piece of embroidery from a church vestment or hanging. Late mediæval, probably foreign. 5632.

MEDIÆVAL AND MODERN GLASS.

In the ancient world, the Egyptian, Phœnician, and Roman peoples were all skilled in glass making, and the traditions of the art, probably preserved through the medium of the Byzantine empire, descended to the mediæval and modern European nations. The most celebrated mediæval

glass manufactory was that of Venice, which had arrived at considerable importance in the middle of the 13th century, and is supposed to have commenced long before. The Venetian glass works were situated on the island of Murano (see Murray's *Handbook to Northern Italy*), which is about a mile to the north of Venice. The population of this island was formerly 30,000, and is now 5000. During recent years there has been a revival of the artistic glass manufacture, and at present there are seven establishments, employing about 2500 hands. This revival was effected chiefly through the enlightened energies of Dr. Salviati, a Venetian gentleman, and an English company bearing his name is now carrying on an extensive business, and producing some very beautiful work. A large number of glass beads are made at Murano for exportation to all parts of the world. Two pattern books of these beads, such as are regularly exported to Africa by Liverpool merchants, may be seen in the collection.

Charles Knight's *Encyclopedia of Arts and Sciences* gives the following description of the manufacture of these beads at Murano :—"Tubes of glass of various colours are drawn out to great length, in a gallery adjoining the glass house; in the same way as barometer and thermometer tubes are drawn out in an English glass house. The tubes are then cut into very small pieces of nearly uniform length, on the edge of a fixed chisel. These small pieces are put in a heap into a mixture of fine sand and wood ashes, and stirred about with an iron spatula till their cavities get filled. The mixture is transferred to an iron pan suspended over a moderate fire, and continually stirred until the cylindrical bits assume a smooth rounded form. When removed from the fire, and cleared out in the bore, they constitute beads."

A small group of beads (Nos. 231 and foll.) belong to a type which has been found in various parts of the world, and to which no exact date has as yet been assigned. They have been thought to be Phœnician, but Mr. A. W. Franks inclines to the opinion that they are Venetian. (Vide *Archæologia*, vol. xlv., page 297 ; also *Smithsonian Report*, 1877, page 302.)

Amongst the old Venetian glass specimens in this collection may be seen examples of the colourless glass, the glass coloured in the mass, and that enamelled in colours on the surface. Some of the uncoloured specimens have an opaque white band decoration, and others the beautful lace-like filigree work. This filigree work was not unknown to the ancients, and a fragment of what is believed to be late Roman (Alexandrian) filigree work, may be seen amongst the ancient glass specimens in the Mayer museum. The following extract from Mr. Nesbitt's "Notes on the History of Glass-making," in the *Slade Collection Catalogue*, will give a clear idea of what is known concerning the manufacture of the filigree glass :—"Reticulated, filigree, or lace glass; called by the Italians 'vitro di trina,'

'di filigrana,' 'a ritorti,' and 'a reticelli.' These varieties contain fine threads of glass, generally coloured, but sometimes milk-white (*latticinio*) included in their substance, and are certainly among the most beautiful of the products of the skill of Morano. The idea was, no doubt, borrowed from antique fragments, but the Venetians far surpassed the ancients, if we may judge the latter by what has come down to us. M. Labarte has given an elaborate account of the manner in which many of the patterns were produced. The general outline of the process is as follows :—Canes were prepared enclosing threads of opaque white or colourless glass ; these were placed side by side in a mould, and a thin bubble of glass blown into the midst, so as to adhere to the canes ; the whole was then re-heated and formed into a hollow cylinder, which was then fashioned in the same manner as any ordinary glass. An infinite variety of patterns may, it is evident, be produced by modifications of this process. A still further intricacy was obtained by using two cases or cylinders, the lines of which ran in contrary directions ; when one of these was placed inside the other and the two welded together, a reticulated pattern was produced. A small bubble of air was left at each crossing of the canes, as each of them would project a little above the general surface of the cylinder or case of which it formed a part. (See No. 217 in this collection). An extraordinary amount of dexterity and skill in manipulation must have been required to produce work so minute and delicate in their details, and so perfectly exact and regular in their patterns, as are the finest specimens of this kind."

Another kind of glass was the millefiori or mosaic glass. There is only one specimen in this collection, No. 230. This is made by arranging a number of variously coloured canes into an ornamental group, imitating a bouquet of flowers or some other decorative design, and then enclosing them with a ball of clear glass. (See A. Sauzay's *Marvels of Glass-making*, p. 189). No. 241 is an example of the glass made in imitation of minerals.

It is not an easy matter to assign particular dates to the Venetian glass specimens, as many of the various kinds of form and manufacture were in use for some hundreds of years. It is known from contemporary writers about what time some of the species of glass began or ceased to be made, but as a rule the nearest date obtainable will only be an inclusive one. It is probable that most of the specimens in this collection are not earlier than the middle of the 17th century. A comparison of these examples of Venetian glass manufacture with that of any other country, will show how far the Morano workmen excelled in natural taste, which gave to their works the fineness, lightness, grace, and variety of design, in form, decoration, and material. The lightness and strength of the Venetian glass are due, says Mr. Nesbitt, to its not containing lead like our modern flint

glass ; but concerning the various processes employed in its manufacture very little is known, as the greatest care was taken to keep those processes entirely secret.

The glass productions of Germany are simple in form and of a heavier and coarser character than the Venetian. Some are of a greenish colour, and decorated with enamel on the surface ; others are in clear white or beautiful ruby colour, and engraved with elaborate subjects in *incavo* ; they were also etched with the diamond point (see No. 253). No. 245 is a specimen of what is called "*back-painting*," and is fully described in its place. Several of the German specimens are dated, the earliest in this collection is A.D. 1600. A specimen of similar character to No. 244 is mentioned in Labarte (p. 358) as bearing the date 1553.

The Spanish glass is of a dull olive green tone, and the examples in this collection are not remarkable for any special beauty of design.

The specimens of English glass in this collection do not call for any special notice. The most important are the Bristol pieces, which were obtained from Mr. Wm. Edkins, of Bristol, a descendant of the maker and decorator. In mediæval times very little glass was made in England, and that was chiefly for useful articles, bottles, &c.

The following works upon the history and practice of glass-making may be consulted in the Liverpool Free Public Library :—*A Treatise on the Manufacture of Porcelain and Glass*, in the *Cabinet Cyclopedia ; Glass and Silicates*, by Professor Barff, in the series, *The British Manufacturing Industries*, vol. xi. ; *Marvels of Glass-making*, by A. Sauzay ; *Catalogue of the Slade Collection ;* Paper on "Vitreous Art," by A. W. Franks, in *Art Treasures of the United Kingdom ; Curiosities of Glass-making*, by Apsley Pellatt ; *Handbook of the Arts of the Middle Ages and Renaissance*, by M. Jules Labarte.

ORIENTAL GLASS.

188. Group of twenty-one coin-weights, in variously-coloured glass, some inscribed with the names of Arab Kaliphs, of about the 10th century. 11365-73. 11. 8. 76. 11 18. 8. 76. 1-11. 30. 8. 78. 27-40

189. Bottle, in blue glass, with four pointed feet. Arab. 11764

190. Mouthpiece of a pipe and **large bead,** in blue glass. Both probably modern Arab. 10132. 29. 8. 78. 6

191. Flat circular bead, made of blue, yellow, black, and white glass, and pierced for suspension. Modern. Made at Hebron, and used for decorating the camels. Brought to

England by the Rev. Greville J. Chester. 11. 8. 76. 13

192. Necklace and two rings, made of blue, yellow, and orange-coloured glass. The beads of which the necklace is composed are apparently in shape of the human hand. Modern work. Made at Hebron, and brought and presented by the Rev. Greville J. Chester. 2. 8. 73. 9. 16. 7. 74. 21

193. Pair of bracelets, in green glass. Modern Egyptian. Presented by the Rev. Greville J. Chester. 16. 7. 74. 20

194. Four bottles, two of plain white, one of green, and one of yellow glass. From the Island of Rhodes. Mediæval, or later. 11. 8. 76. 10

195. Brown glass pendant beads, in shape of fruit. Chinese. 8150

196. Two snuff-bottles, in pink mottled glass. Chinese. 2003. 2005

197. Snuff-bottle, in yellow and brown mottled glass, imitating tortoiseshell. Chinese. 2006

198. Two snuff-bottles, in green and blue glass, with small ivory spoons attached to the stoppers. Chinese. 1976. 2004

199. Snuff-bottle, in opaque white glass, with figures painted upon it in enamel. Chinese. 1974

200. Snuff-bottle, in opaque white glass, with blue glass ornaments carved in relief upon it. This type of bottle is made originally all over with two layers of blue and white; the upper layer of blue is then cut away sufficiently to leave the ornaments in blue cameo on a white ground. Chinese. 10. 8. 76. 7

VENETIAN GLASS.

201. Bowl, of colourless glass, with enamelled gilt scale ornamentation round the outside, with gem decoration, possibly in imitation of the end of a peacock's feather (?). See *Slade Collection Catalogue*, p. 72. H. 6in. Dia. 11½in.

202. Dish, of colourless glass. Presented by A. W. Franks, F.S.A. Dia. 18½in. 11. 8. 76. 2

203. Tall goblet, of colourless glass, the stem of which forms the figure 8, with other pressed ornamentation. See *Slade Collection Catalogue*, pl. i. H. 8⅜in. 10. 8. 76. 6

204. Tall goblet, of colourless glass, with elaborately convoluted stem, enclosing red and white threads, and having pressed ornamentation round the side. See *Slade Collection Catalogue*, pl. i. H. 10⅞in. 17. 8. 76. 12

205. Wine-glass, of colourless glass, with scalloped bowl, supported on a ribbed stem, with yellow scroll wings, edged with pressed ornaments. H. 4⅝in. 17. 8. 76. 13

206. Tall bouquetier, of colourless glass, exceedingly thin and light. H. 10¾in. 17. 8. 76. 15

207. Tazza, of colourless glass, with shallow bowl, supported on a ribbed stem. H. 6in. 11. 8. 76. 5

208. Goblet, of colourless glass, with broad bowl. H. 7⅜in. 17. 8. 76. 14

209. Dish, of colourless glass, with bands of opaque white glass, radiating from the centre. Dia. 15⅜in. 10. 8. 76. 9

210. Decanter, of colourless glass, with curiously twisted neck, and filaments of opaque white glass round the bowl. H. 9in. 1. 8. 78. 2

211. Goblet, cylindrical shape, of colourless glass, with opaque white lines running diagonally from top to bottom. Round the centre are raised lions' heads, gilt. H. 6⅝in. 10. 8. 76. 3

212. Biberon, of amber-toned glass, ornamented with opaque white festoons. See *Slade Collection Catalogue*, fig. 186, p. 112. H. 6⅛in. 10. 8. 76. 4

213. Tall goblet, with cover, decorated with opaque white, and white filigree perpendicular bands. For a description of this kind of glass, see Apsley Pellat's *Curiosities of Glass-making*, p. 113. H. 14½in. 10. 8. 76. 5

214. Cup, of similarly decorated glass as No. 213, only much more elaborate in design, and very beautifully made. See *Slade Collection Catalogue*, p. 114. H. 1⅞in. Dia. 3in. 8115

215. Tall beaker, of cylindrical shape, decorated in the same manner as No. 213. H. 13⅜in. 17. 8. 76. 11

216. Large wine-glass, decorated in the same manner as No. 213, and very finely worked. H. 7¼in. 11. 8. 76. 1

217. Plate, of colourless glass, with elaborate lattice-patterned ornament, called Reticelli, at each intersection of which is enclosed an air-bubble. See Apsley Pellat's *Curiosities of Glass-making*, pp. 113 and 139. Dia. 8¾in. 10. 8. 76. 8

218. Bowl, of crackled or frosted glass, caused by dipping the glass, whilst hot, into cold water, and then re-heating it. The outside only is frosted; from the centre of the bottom inside rises a hollow ball of blue glass. See Apsley Pellat's *Curiosities of Glass-making*, p. 116. H. 5¾in. 10. 8. 76. 2

219. Tazza, of green glass. H. 2½in. Dia. 6½in. 11. 8. 76. 3

220. Long-necked bottle, of yellow glass, with opaque white ornament round the neck. H. 7⅜in. 17. 8. 76. 7

221. Two tazzas, of colourless glass, with blue linear ornamentation round the centre. 11. 8. 76. 4
21. 4. 77. 5

222. Small oval cup, of rich purple glass, with bands of opaque white glass round the lip. H. 1¾in. L. 3⅛in. 17. 8. 76. 21

223. Small covered vase or flacon, of rich purple glass, with colourless glass wings and foot. H. 5in. 17. 8. 76. 5

224. Vase, the body of rich green glass, and the top and foot of colourless glass. From the upper part of the oval body rise up spouts with blue rims, and on the base of which are raised lions' heads that have been gilt. H. 8in. 17. 8. 76. 17

225. Perfume sprinkler, of opaque white glass, with blue rim round the foot. H. 6in. 21. 3. 78. 18

226. Bottle, of blue glass, with opaque white splashed ornamentation upon it. On the neck is a metal mount, with screw for top. H. 6in. 17. 8. 76. 6

227. Two basons, of opaque white glass, with blue splashed ornamentation. 1644 & 17. 8. 76. 3

228. Cup and saucer, of opaque white glass, splashed with purple. 17. 8. 76. 4

229. Two-handled cup, of opaque white glass, splashed with blue, red, and yellow. 17. 8. 76. 19

230. Half a ball of glass, composed of sections of variously-coloured canes, enclosed within a coating of colourless glass. The ball has been pierced. Some of the canes inside this ball are similar to those from which the beads Nos. 231-6 were made. 8136

231. Glass bead, said to have been found with Saxon antiquities in Kent, and formerly in the Faussett collection, and figured in the *Inventorium Sepulchrale*, plate 5, fig. 2. This bead does not appear in Mr. Faussett's original MS. of the Inventorium. For a description of these beads see *Archæologia*, vol. xlv., p. 297 and foll. 6363

232. Fragment of a similar bead. Locality unknown. 6688

233. Fragment of a similar bead, said to have been found at Gilton. Formerly in the Rolfe collection. L. ¾in. 7187

234. Bead, of similar construction, very much worn. Locality unknown. 6679

235. Small bead, of similar construction, said to have been found, together with seven other Anglo-Saxon beads, at Ozengell, in Kent, November, 1846. For figure of this bead see *Archæologia*, vol. xlv., plate 22, fig. 3. Formerly in the Rolfe collection. 7338

236. Thirteen glass beads, of similar construction, and evidently comparatively modern, said to have been found in a ditch at Elham, in Kent, in 1767. Formerly in the Faussett collection. 6121.

237. Canes of clear blue glass, and of white, red, and blue glass, of similar construction to the above, found at Walton, near Liverpool, during excavations for a railway. 32. 12. 78. 7

238. Small bead, of similar construction to the above, taken, with numerous other remains, from a cemetery at Samamer (?) in Peru. 3. 10. 78

239. Necklace, of Venetian glass beads. 8155

240. Two sample books of Francis Greil, of Venice, containing modern Venetian glass beads used for exportation from Liverpool to the West Coast of Africa and other places. 16. 6. 75. 3.
Presented by F. Radcliffe.

241. Cup and saucer, of glass, made in imitation of the minerals agate and avanturine; the body of the glass is brown when held up to the light. 17. 8. 76. 20.

GERMAN GLASS.

242. Jug, of smoky coloured glass, enamelled with the date 1600, and the legend, DAS . WALT . GOT . D. S.A.S. "May God direct." H. 6½in. 17. 8. 76. 8.

243. Bottle, of blue glass, the neck and foot mounted in silver; on the four sides are enamelled designs, and on one the legend, ANNO DOMMINO 1607. There is a plate mark on the silver, apparently two initials, EO or EG. H. 9in. 8121

244. Vessel, of green glass, cylindrical shape; enamelled in various colours with a German coat of arms, the initials I.H. H.Z.S. and the date 1629; also with a floral design behind. H. 10½in. 17. 8. 76. 10

245. Triptych, in wood, set in front with plates of glass ornamented with back painting. This is effected by outlining the subject in black on the back of the glass, and then *backing* that with a gold or silver deposit on the glass, or with gold or silver foil. The subjects are mostly religious. In the centre is the Crucifixion, around which are Cupids personating the seven arts, and above which is a double outspread eagle, and below, the legend SEPTEN ARTIVM. The other subjects in the centre leaf are, S. Ann and the Blessed Virgin with the Infant Christ; Christ as the Good Shepherd; the Adoration of the Magi; the Last Supper; the Ascension; S. John the Baptist before Herod; an Angel adoring the Infant Christ and His Mother; and the Agony in the Garden. There is an imperfect inscription round the centre part. In the side leaves are the four Evangelists, represented with their respective emblems, above each is the name, and below each a long legend. Centre and leaves measure 21⅛in. × 10⅞in. 17th century. 182

246. Small cup, of early glass, with embossed ornaments in relief round the sides. H. 2in.; dia. 2in. 8130

247. Three wine glasses, with engraved bowls, and white and coloured interlaced threads running up the stems. 8126-8

248. Pickle or preserve stand, in colourless glass, with ornamental handle, and engraved round the outside. 17. 8. 76. 9

249. Large goblet, in colourless glass, engraved with three medallions —(1) Two huntsmen meeting, one of them followed by an attendant with dog; over this the legend, ANFANG UND ENDE WOHL BEDACHT, "A beginning and end well considered." (2) Men with carts, &c., in a forest, building up an enclosure for a stag hunt; over this the legend, UND DANN AUFT GOTTES NAHMENGE WAGT, "Daring it in God's name." (3) Men hunting stags with dogs, in an enclosed space; over this the legend, DAS HEIST DIE RECHTE JAGT GEIAGT, "That means hunting aright." H. 11in. 17. 8. 76. 1

250. Vessel with cover, in colourless glass, use uncertain. There are six depressions towards the inside round this vessel, which were probably made for inserting the finger and thumb to raise it. H. 9½in. 8181

251. Tumbler, in colourless glass, engraved. No. II. H. 5¼in. Dutch or German? 8122

252. Bottle, of ruby coloured glass, engraved with various designs, figures of women holding fruits, birds, fish, &c., and elaborate arabesques. A very magnificent piece of colour. 17th century. H. 10½in. 17. 8. 76. 16

253. Tall goblet, in colourless glass, etched with a diamond point in a sketchy style; a crowned shield containing a double eagle, and a tree with peacocks perched on it, and the sun. H. 12¾in. 17. 8. 76. 2

254. Tureen and cover, of colourless cut glass, with gilt designs. Dutch (?) 8114.

255. Burette or cruet, in colourless glass, such as are used at the Mass for holding the wine and water. H. 6½in. Dutch or German (?) 8123.

256. Tobacco pipe and stem, in green coloured glass. 8152

257. Mug, of opaque white glass, painted in various colours, with a conventional, semi-classical, semi-tropical landscape. This piece is probably continental. Mugs of this kind are not at all uncommon, and are sometimes mistaken for the Bristol glass. H. 6¼in. Probably German. 17. 5. 75. 2

258. Mug, of the same material as No. 257, painted with a rural scene, a sportsman in a three-cornered hat, shooting a fox. H. 5⅞in. Probably German. 1406

SPANISH GLASS.

259. Plate, of opaque white glass, painted in enamel, with bouquets of flowers and the legend *Viva España.* Dia. 8in. 1673.

260. Bottle, of opaque white glass, painted in various colours, with bouquets of flowers. This bottle was brought from Portugal. H. 4⅜in. 21. 3. 78. 14

261. Two-handled vase, of olive green glass; very much broken. H. 9½in. 21. 4. 77. 7

262. Vase, with two small handles, of olive green glass. H. 7⅜in. 32. 12. 78. 10

263. Mug, with handle, of olive green coloured glass. H. 6in. 21. 4. 77. 8

264. Three mugs, of similar glass to No. 263. Most of these specimens were broken in transmission from Spain. 21. 4. 77. 9-10. 12

265. Small vase, with two handles, of olive green coloured glass. H. 4¾in. 21. 4. 77. 11

266. Dish, of greenish coloured glass, ornamented with lines of opaque white. Modern Spanish? 21. 4. 77. 4

267. Bottle, of dark brown glass, with a few streaks of red ornamentation upon it. 11. 8. 76. 10

268. Deep saucer, of dark yellow glass. H. 1¾in., dia. 5½in. 21. 4. 77. 3

269. Mug, of thick green glass. Modern Spanish? 32. 12. 78. 11

270. Flask, in shape of a barrel, with four legs and a metal mounted spout at the top, of colourless glass, ornamented at both ends. L. 6¾in. 21. 4. 77. 6

271. Bottle, of deep blue glass, ornamented with small patterns made up of raised white enamel dots. H. 8⅛in. 21. 4. 77. 2

273. Decanter with stopper, of colourless glass, with floral ornamentation engraved upon it, and gilt afterwards. H. 8½in. 21. 4. 77. 1

FRENCH AND DANISH GLASS.

274. Wine glass, of colourless glass, engraved with two Cupids with

hammers, working at an anvil, and the legend, PROFIT DU TEMPS. Old French glass. H. 5⅛in.
17. 8. 76. 18.

275. Tumbler, of colourless glass, with enamelled decoration, a monogram surmounted by a crown, and the legend, VIVAT REX DANNIÆ. H. 3¾in. Danish. 8120

ENGLISH GLASS.

276. Quarrel, of English mediæval glass, from a church window in Canterbury, with rebus, a robin in a tree, and the initials R. T. (Robin Tree?) See *Jour. Brit. Arch. Ass.*, vol. ix., p. 75. This quarrel is figured in the *Publications of the Antiquarian Etching Club*, vol. iv., plate 67. Formerly in the Rolfe collection. 5¼in. × 3¾in. 8113

277. Portion of a pane, from a mediæval stained glass window, with three objects painted upon it in black. Early English? 6½in. × 3⅛in. 8131

278. Old green glass wine bottle, found in Vernon Street, Liverpool, and presented by Messrs. Macfie and Sons, 1872. English mediæval or later. H. 5¾in. 26. 6. 72. 1

279. Old green glass wine bottle, with a crest (a griffin's head upon a coronet) and the initials I. I. in relief, upon a circular raised boss. H. 5½in.
12. 8. 69. 5

280. Circular boss, of green glass, from an old bottle, with a crest in relief upon it, a tree upon a coronet. 8156

281. Circular boss, of green glass, from an old bottle, with an armorial shield upon it. 8145

282. Circular boss, of green glass, from an old bottle, with an armorial shield upon it. 8140

283. Circular boss, of green glass, from an old bottle, on which is a fish in relief and the initials D. B. 8144

284. Circular boss, of dark green glass, from an old bottle, with a very curious figure upon horseback, in relief, upon it, worked in the most archaic style, also the initials C. P. I. 7634

285. Circular boss, of green glass, from an old bottle, with the initials T. C. in relief, upon it. 8139

286. Fragment of a boss, of green glass, from a bottle, with portion of an armorial shield, and inscription upon it. 8157

287. Circular boss, of green glass, from a bottle, with a bell and the initials S. S. upon it.
28. 2. 68

288. Circular boss, of green glass, from an old bottle, upon which is the legend, in relief, SOLOMON FARRIER SANDWICH, 1744. 8143

289. Circular boss, of green glass, from an old bottle, upon which is the legend, in relief, R. HARVEY (?) 1765. 8146

290. Bottom of a bottle, of colourless glass, impressed with the figure of a cock and the initials C. S. C. 8149

291. Two low hemispherical lumps of dark-coloured glass, such as were used during the last century for smoothing and glazing linen.

These implements have been found in graves in Norway and in Scotland. See *Proc. of Soc. Ant. of Scot.*, vol. ii., new series, p. 63 and foll. H. 2⅛in. Dia. 4¾in. 8147-8.

292. Centre vase and two beakers, in opaque white glass, with gilt surface decoration of birds and flowers. The vase is figured in Mr. Owen's *Two Centuries of Ceramic Art in Bristol*, p. 383, and was made in that city, and painted probably by an artist named Edkins, from whose grandson, Mr. William Edkins, of Bristol, these specimens and No. 293 were obtained. H. of centre vase 9½in. 16. 9. 75. 1—3

293. Two small long-necked bottles, of opaque white glass, decorated with coloured enamel decoration, Chinese figures, and foliage. Bristol glass, obtained from the same source as No. 292. H. 4⅛in. 16. 9. 75. 4, 5

294. Group of jewellery, set with glass imitations of precious stones—diamonds, rubies, amethysts, &c. English and French, 18th and 19th centuries. 4279-80. &c.

295. Scent bottle, in green glass, decorated with tree and bird in gilding. English, probably made at Chelsea, 18th century. H. 2¾in. 125

296. Medallion portrait, in white opaque glass cameo upon cloudy glass ground, of Haydn the composer. Signed on the shoulder, I . HAYDN MUS . D . 1792, also on the coat, TASSIE F. 4in. × 2⅞in. 4015

297. Medallion portrait, in intaglio on clear glass, of James Watt, the engineer. Inscribed in the field, J . WATT, and on the shoulder, MAYER D. 1⅝in. × 1¼in. 8134

298. Medallion, in clear blue glass, with a profile helmeted head, in greenish coloured glass cameo, in the centre, surrounded by a border of balls. This medallion was sold as an antique in the Hertz collection. See catalogue, No. 1172. 3⅛in. × 2⅝in. 8116

299. Human-headed seated sphinx, in dark purple glass, the surface rendered completely *mat* by the application of an acid in the manufacture. Although the glass is really purple, its surface appearance is black, and it might readily be mistaken for one of Josiah Wedgwood's black basalt ware figures. Made recently at Manchester. 1. 9. 76. 1

ENAMELS: 16TH CENTURY AND LATER.

In this group are included the enamels made at Limoges in France, after the Gothic period, together with several still later examples of English, German, and Oriental manufactures. In an earlier portion of this Catalogue a description will be found of several enamels made during the

Gothic period, at Limoges; and it may be seen that those specimens are all examples of the school which used enamel as a means of giving coloured ornament to engraved metal work. During the Cinquecento and later periods, however, the Limoges work altered considerably in its character; the enamel was no longer used as an accessory, but the whole plate of metal was coated with an opaque enamel, upon the surface of which the artist painted and etched the subject. This later period of Limoges work is generally regarded as the time when the enamelling art attained its greatest perfection, but this opinion is not universal. The English specimens are of considerable interest, and a few are of local manufacture. These are decorated with transfer printed designs, the work of Messrs. Sadler and Green, of Harrington Street, Liverpool, who, from about 1756 up to nearly the end of the 18th century, were engaged in engraving various designs and transferring them on to pottery and enamels. To Sadler has been ascribed the invention of the art of transfer printing upon pottery. Of enamellers in Liverpool, nothing is known. The name of "William Stringfellow, Enameller, Park Lane," occurs in Gore's *Liverpool Directory* for 1766.

---

300. Tazza, in copper, covered with black enamel, upon which are subjects painted in white and black enamel and gilding. Inside is the Judgment of Paris, the figures being flesh-tinted and with stippled shading. On the outside, round the rim, is a border of fruit and flowers; and in the centre, four female heads, with baskets of fruit upon them. Signed on the ground inside, P. R., for Pierre Raymond, enameller at Limoges, 1534-1572. This tazza has evidently had a foot, which has been broken away. Dia. $6\frac{7}{8}$in. 41

301. Tazza, similar to the last, in copper, covered with black enamel, with subjects painted in white and black enamel, and gilding. Inside, are four medallion portraits of illustrious Romans and their wives; and outside, round the rim, is a wreath of leaves and fruit; and round the centre, a procession of Diana in a car, drawn by four stags, preceded by trumpeters. Behind the car are female attendants with four dogs. One of the attendants draws two winged girls and a youth by chains. Venus and Cupid are chained to the back of the car. For a subject similar to this, see Labarte's *Arts of the Middle Ages*, p. 175. This tazza was probably painted by the same artist as No. 300. The foot is wanting as before. Dia. $7\frac{1}{4}$in. 42

302. Two oval medallions, of copper, painted with opaque and translucent enamel colours, the subjects representing Justice and Fortitude. The colours employed are blue, purple, green, yellow, and white. Each $3\frac{3}{4}$in. × 3in. 46

303. Saltcellar (?) or stand, in copper, covered with black enamel, upon which is painted, with black

308.

307

309

and white enamel and gold, the head of a lady in the cup at the top; and round the egg-shaped stem, Neptune and Amphitryte riding through the sea on dolphins, followed by marine deities. Round the foot is the history of David and Bathsheba. H. 4⅜in. Dia. of base, 3½in. 43

304. Pax, in silver, which has been gilt, in shape of an open work screen of Gothic architecture, with small statues of the Evangelists and their emblems; into which is mounted a plaque of copper painted with black and white enamel. The subject represents our Lord turning water into wine at the marriage feast at Cana. The handle of the pax is still in situ at the back. H. 5¾in. W. 4⅝in. 40

305. Four oval medallions, in copper, covered with black enamel, upon which are painted in white, black, and blue enamel and gilding, the heads of Roman emperors, Nero, Germanicus, Otho, and Vitellius, Each 2 1/16in. × 2¼in. 47

306. Oval medallion, in copper, with full length standing figure of a lady, painted in purple, white, blue, yellow, and red enamel, and gilding, on a black ground. 3⅛in. × 2¼in. 51

307. Plaque, in copper, covered with black enamel, upon which is painted, in white and black enamel and gilding, a figure of the Mater Dolorosa. Under the figure is MATER DEI and the signature I. L. On the back of the plaque is written in gold LAUDIN EMAILLIEUR A. LIMOGES I L. Joseph Laudin was painting enamels at Limoges in 1693. 4in. × 3¼in. 44

308. Plaque, in copper, covered with black enamel, upon which is painted, in black, white, yellow, green, and purple enamel, and gilding, a figure of S. Bernard holding a discipline in each hand. Behind the saint and before him, on a table, are emblems of the Passion. Under the figure is S BERNARDVS and the signature (also repeated on the back of the plaque) I. L. This plaque is evidently by the same artist as No. 307. 4in. × 3 3/16in. 45

309. Plaque, in copper, enamelled, and painted with various enamel colours. Subject, the Ecce Homo. Our Lord, crowned with thorns and wearing a purple robe, is being derided by a crowd of priests, &c.; at His feet sits a little child, who holds out his hand and apparently addresses the crowd. 6¾in. × 5⅜in. 37

310. Plaque, in copper, enamelled, and painted with various enamel colours, and gilding. Subject, the Last Supper. The drawing is very rude; S. John is singularly delineated, leaning on the table, his head on his arms, apparently under the right elbow of our Lord. 11⅜in. × 8in. 38

311. Plaque, in copper, enamelled, and painted with various enamel colours, and gilding. Subject, the Last Judgment. Our Lord is seated on a rainbow, with the Blessed Virgin on His right hand, and a saint on His left. Below is the Resurrection, and an angel conducting the good souls towards Heaven, and the devil driving the wicked into Hell, which is depicted as the mouth of a huge monster. 11⅜in. × 7⅞in. 39

312. Tray, in copper, enamelled, and painted with various enamel

colours. On the bottom inside is a female figure, and round the sides, birds and flowers. Outside, on the bottom, is a small landscape, and round the sides, birds and conventional floral ornamentation in gilding. H. 1¾in. Dia. 6¼in. 34

313. Circular dish, in copper, enamelled, and painted with enamel colours, blue, white, green, and red. The design is conventional, and mostly effected in gilding. Venetian work. Dia. 9in. 36

314. Fire-dog, in brass, in which are, in red, white, and blue enamel, the English royal arms, with supporters below. Also, a brass boss, with floral designs, decorated with blue and white enamel, similar to the above. The arms are such as were borne by Charles II., and the work is of that date. In the *Journal of the Archæological Institute*, vol. xix., p. 291, the following description is given of a pair of fire-dogs, evidently similar to this example:—"A pair of handsome enamelled fire-dogs, which have been preserved at Lake House, near Amesbury. They are specimens of a peculiar coarse kind of enamelling, usually on brass, not on copper, by the *champlevè* process, as practised in England during the reign of Elizabeth and in subsequent times. It consisted of inlaying enamels, fusible, probably, at a low temperature, in the interstices of a pattern in relief. The enamels, light and dark blue, black and white, do not fill the cavities on the metallic surface, the raised outlines of metal are mostly more elevated than the enamelled surfaces, whilst in the earlier productions of the *champlevè* process, the enamels and the metal fillets are rubbed down uniformly to a smooth face. Several fire-dogs of this work have been preserved, and on some of these are the royal arms." One or more of these fire-dogs are preserved at Haddon Hall. H. of two ornaments 19½in. Dia. of boss 5½in. 27-9

315. Two candlesticks, in copper, covered with white enamel, and painted with flowers in various colours. Made at Battersea. H. 9-10in. 30-1

316. Jug, with lid, in copper, covered with white enamel, and painted with coloured medallion in front, a landscape with two pastoral figures among ruins in the foreground. Made at Battersea. H. 9in. 32

317. Small oval box, in copper, enamelled, and painted with small landscape medallions, upon a purple and white ground. Made at Battersea. L. 2½in. H. 1⅝in. 205

318. Profile portrait, to right, of the Duke of Cumberland, second son of George II., a rose-coloured transfer print, upon an oval enamelled copper medallion. Under the shoulder are the indistinct remains of the artist's signature, evidently RAVENET F^T., the same as a signature on a similar portrait in possession of Mr. A. W. Franks, F.S.A. Probably made at Battersea. In original brass frame. 3½in. × 2¾in. 3104

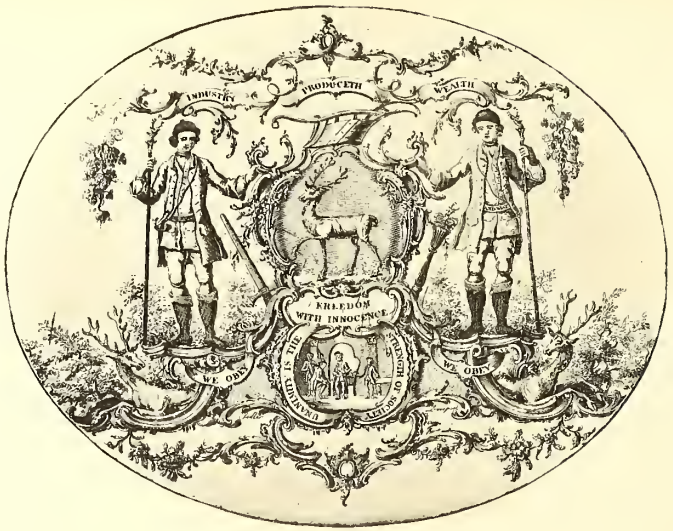
319. Portrait of Sir Robert Walpole, a brown-coloured transfer print, upon an oval enamelled copper medallion. Probably made at Battersea. In original brass frame. 3½in. × 2¾in. 3106

320. Portrait of Miss Gunning, afterwards Duchess of Argyle and Hamilton, a red transfer print, upon an oval enamelled copper medallion,

320.

318.

319.



The Right Hon.ble Wm. PITT Esq.r
One of his Majesty's principal Secretaries of State.
And One of His most Hon.ble Privy Council.
J Sadler Liverp. Enam.l

323.

324.

322.

321.

Probably made at Battersea. In original brass frame. 3½in. × 2¾in. 3105

321. Oval medallion, in copper, covered with white enamel, and transfer printed with a profile portrait of George II.; above, is a crown and sword and sceptre, and below, a trophy of arms and flags and seated figure of Britannia. No doubt one of Sadler's enamels. There is a scratched memorandum on the back of this medallion, of recent date, stating that the portrait was engraved by Sadler, and the enamel made by Wedgwood, but there is no evidence to support the latter part of the statement. 3102

322. Portrait of Frederick the Great, below which is FREDERICK III. KING OF PRUSSIA. DONE FROM AN ORIGINAL, PAINTED AT BERLIN IN 1756. J. SADLER, LIVERP^L. ENAM^L. "Frederick III." should of course be "Frederick II." 5⅛in. × 4⅜in. 3103

323. Portrait of William Pitt, a transfer print on enamel. Below the portrait—THE RIGHT HON^BLE W^M. PITT ESQ^R. ONE OF HIS MAJESTY'S PRINCIPAL SECRETARIES OF STATE AND ONE OF HIS MOST HON^BLE PRIVY COUNCIL. J. SADLER LIVERP. ENAM^L. In old wooden frame. 5⅝in. × 4½in. 29.9.81.1

324. Oval medallion, in copper, covered with white enamel, upon which is transfer printed the arms and insignia of the Honourable Society of Bucks. In the centre a buck on a shield, with plough above, and over it INDUSTRY PRODUCETH WEALTH. Below the shield, FREEDOM WITH INNOCENCE, and on either side, a huntsman as supporter, holding a staff surmounted by a buck's head, and on their belts, BE MERRY,—AND WISE. Below this is a representation of Æsop's fable of the bundle of sticks, and round it UNANIMITY IS THE STRENGTH OF SOCIETY, and on either side, WE OBEY. The medallion is signed SADLER, LIVERPOOL. The Society of Bucks was evidently a sporting and convivial society, which flourished in Liverpool during the latter half of the last century. In the *Liverpool Advertiser* for 9th July, 1756, is the following notice:—"By order of the Grand, the Honourable Society of Bucks are hereby required to attend at Mr. Banner's, the Golden Fleece Inn, in Dale Street, on Wednesday next." In the same paper for 21st July, 1769, the following advertisement occurs:—"The Anniversary Meeting of the Society of Bucks will be at the usual place on Tuesday next, the 25th inst., where the Bretheren are desired to attend. W. W., Secretary. Dinner to be on the table at two o'clock." Among the Liverpool Municipal Records (Holt and Gregson MSS., vol. 24, p. 353) is an entry under date 8th February, 1760, to the effect that the Honourable Society of Bucks subscribed eighty guineas towards "cloathing and rewarding the British Troops in Germany." See also *Notes and Queries*, 6th series, vol. iv., p. 467. 5⅛in. × 4¼in. 3100

325. Six labels for bottles, enamels on copper, with painted and printed designs in colours, for PUNCH, MUSCADE, ALE, BEER, and CYDER. Probably Liverpool work. 3107—9. 4010—2

326. Oval copper medallion, covered with enamel, and painted with a portrait, over which is JOHN

HORNE TOOKE, ESQ^R. 2in. × 1½in. 9. 3. 82. 1

327. Enamel, painted by William Bone, and signed, in monogram, W.B.; a girl looking from a window, leaning upon the sill. 3¼in. × 2½in. 214

328. Enamel, on oval copper plaque, part of the subject in silver, in relief, a man hunting a bear (?) The landscape is painted in colours on enamel. 1¾in. × 1¼in. 224

329. Locket, heart-shaped, in silver-gilt (?), set with enamel, painted; a boy under a tree. On the back is an indistinct signature. Probably French. 55

330. Enamel, on copper, subject, delicately painted in grey and white, and pink ground, Venus and Cupid. Signed, MOSER. W. 1⅝in. × 1½in. 220

331. Portions of the Russian Order of S. Andrew, in gold, ornamented with dark blue enamel, set with small brilliants. The inscription reads, "For Faith and Truth." Taken from the body of a Russian officer at Alma. 157

332. Pair of plaques, in copper, covered with enamel, and painted in colours with landscapes, sea or river scenes, with ships, figures, and bales of merchandize; in the foreground, classical ruins. Probably German. 4⅛in. × 3in. 225

333. Oval box, of copper, covered with white enamel, painted with subjects in various colours. On the lid, four Ziethen hussars and four clergymen drinking and drawing the liquor from a barrel, and the legend, LONG LIVE THE KING OF PRUSSIA. Inside the lid is a well-painted portrait of Frederick the Great. Round the sides trophies of arms, and VIVE LE ROI FREDRIC LE GRAND, and FRIEDERICUS REX BORUSSIÆ ELECTOR BRANDENBURGICÆ. NAT. 1712 D. 24 JAN. On the bottom are six lines of poetry, which state that for long enough the fame-desiring world quarrelled as to who was the perfect hero; each nation, indeed, sang the glories of a hero, but each crowned only its own hero, and so the hero rose and fell through favouritism only: then God said "Let Frederick be!" and the quarrel was ended. Probably a Dresden enamel. 5in. × 3⅝in. 206

334. Tray, of cloisonné enamel; figures of lions and various emblems, in red, blue, yellow, green, &c., on a turquoise blue ground. Chinese. 14½in. × 6½in. 18. 2. 76. 4.

335. Jug and bason, in champlevé enamel on copper; insects, flowers, &c., in various colours, on a blue ground. Chinese. 5582

336. Urn with lamp, made for the European market, and plates, small tray, and cup, all in champlevé enamel on copper, painted with landscapes, figures, flowers, &c. Chinese. 33. 36. 5578-81

337. Circular dish, of cloisonné enamel; figures of horses, birds, and flowers, in subdued dull colour. Japanese, probably of the last century. Dia. 15¼in. 24. 8. 75. 1

338. Jar and cover, of cloisonné enamel. A conventional pattern in red, yellow, blue, and green, on a blue ground. Japanese, probably of the last century. H. 7½in. 24. 8. 75. 2

339. Plaque, of cloisonné enamel; two flocks of wild geese, one among reeds, the other flying towards

them. In the sky the crescent moon and clouds, on a bright blue ground, with border of coloured flowers on a black ground. Recent Japanese work. 19¾in. × 13¾in. 8. 1. 80. 2

340. Two plaques, of cloisonné enamel; figures of birds amongst flowering plants. Very delicate and fine drawing. Recent Japanese work. 9½in. × 5½in. 8. 1. 80. 3

MINIATURE AND OTHER PORTRAITS.

During the 17th and 18th centuries, before the invention of photography, the art of miniature portrait painting was much practised in England. In almost all the old families of English gentry are to be found a number of these little pictures, in some cases of family heroes whose histories are well known, but in others of the less celebrated members, whose very names have been forgotten. Many of them were originally mounted in gold on gilt frames, and worn as personal ornaments. Miniature painting continued to be practised until almost entirely superseded by photography; and the professional miniature painter, as described by Charles Dickens, in the character of Miss La Creevy, in *Nicholas Nickleby*, belongs to a past generation.

A Loan Exhibition of Portrait Miniatures, held at South Kensington Museum, in 1865, was contributed to by the Royal Family and many of the oldest and most celebrated English families. This collection was an important representation of miniature painting and English portraiture. Mr. Redgrave, the Rev. James Beck, and Mr. R. H. Soden Smith prepared a Catalogue, which forms a handbook to the subject, and to which the writer is indebted for some information in this Catalogue.

The two Liverpool miniature painters mentioned in the Catalogue referred to are:—Thomas Hargreaves, "born at Liverpool in 1775, came to London in 1793, and was articled to Sir Thomas Lawrence; but his health failing, he returned to his native town, where he practised miniature painting, and met with much encouragement. He died at Liverpool in 1846, leaving three sons, who followed his profession." Also, Thomas Hazlehurst, who "practised as a miniature painter, at Liverpool, in the last half of the 18th century, some of his early works being dated about 1760."

Mr. J. H. Gibson, in his "Notes Historical and Antiquarian relating to Lancashire and Cheshire," (*Trans. of His. Soc. Lan. and Ches.*, vol. xxxi., p. 73,) gives the advertisement of a Mrs. Lightfoot, of Liverpool, who

practised taking what are known as silhouette, or shade profile portraits. Mrs. Lightfoot's advertisement promises "exact symmetry and animated expression of the feature," and the further advantage, that the time of sitting occupied only one minute! To anyone acquainted with the capabilities of a cut-out black paper profile, as a medium for animated expression of *any* feature, Mrs. Lightfoot's advertisement will appear possibly an exaggeration; but it is true that some very remarkable likenesses used to be done in this manner by experts, in a few seconds.

Another Liverpool miniature painter is brought to light in this collection. No. 376 is a portrait of a Mrs. Lenham, and is stated to be painted by J. Lyon, painter, 182, Brownlow Hill.

The earlier miniatures are generally painted on card or metal, such as oil-colour on copper. At a later date ivory was employed, on account of its exquisitely smooth surface. Miniatures on card and ivory are nearly always in water-colour.

The best work of reference for English miniature artists is perhaps J. Redgrave's *Dictionary of Artists of the English School*. In this book, which was published thirteen years after the South Kensington Catalogue of Miniatures, the information respecting the artists is much more extended, and there are generally a few remarks given upon the kind and quality of each man's work. Bryan's *Dictionary of Painters and Engravers* is, of course, another work of reference on this subject.

In this Catalogue, the name of the portrait and of the artist are given in every case when they are known.

---

341. Anne of Cleves, Queen of Henry VIII. (?) Oil on card. 4½in. × 3½in. 244

342. Ben Jonson. Card. Signed I. O., Isaac Oliver, a well-known artist, who was born in Leicestershire in 1556. He painted Queen Elizabeth, Mary Queen of Scots, Prince Henry, also a full-length portrait of Sir Philip Sidney, and the miniatures of many other celebrated persons. Died in London 1617. (See Redgrave.) Most of Isaac Oliver's miniatures at the South Kensington Exhibition were signed I. O. 2½in. × 2in. 284

343. Queen Henrietta Maria. Card. On the back is written—HENRIETTA MARIA Q. OF K. CHS. YE 1ST 1680. PRESENTED BY THE DUKE OF HAMILTON TO CHAS. O. BYRON, ESQE. 2in. × 1⅝in. 290

344. The two children of King Charles the first, painted in oil colours, on a piece of Vauxhall mirror glass. 7in. × 5⅜in. 298

345. Portrait of a gentleman, name unknown. Oil-colour on white metal. 2 1/16in. × 2in. 293

346. Portrait of a gentleman, name unknown. Oil-colour on copper. 3⅝in. × 2 13/16in. 258

347. Duchess of Suffolk, Princess Mary of England, and widow of Louis XII. Oil-colour on copper. The name is written on the back. 2⅝in. × 2in. 271

348. Portrait of a gentleman, name unknown. Oil-colour on copper. Signed A. D. 4 5/16in. × 3 1/16in. 245

349. Countess of Rochester, Court lady, time of Charles II. Card. Said to have been painted by one of the Hoskins. The name of the portrait and artist are written on the back. 2¾in. × 2¼in. 268

350. Catharine Sedley, Countess of Dorchester, mistress of James II. Card. Signed M : S : FC 1652. No doubt by Matthew Snelling, who painted a miniature portrait of Charles I., signed in a similar manner. See *South Ken. Cat.*, No. 1450. 2⅝in. × 2in. 269

351. The Countess of Tavistock, Oil-colour on copper. 2¼in. × 2in. 270

352. Portrait of a gentleman, name unknown, in costume of the reign of James I. Mounted in oval pendant frame. 2in. × 1⅝in. 289

353. Portrait of a lady, name unknown. Oil-colour on copper. 1⅓in. × 1 5/16in. 259

354. Portrait of a gentleman, name unknown, with long light hair, and dressed in costume of the time of Charles I., a black slashed tunic, with large square-cut white collar. The ground is light blue, on which is a monogram and date in gilt, apparently P. H. F. 1640. It is a pity that neither the original of this portrait nor the name of the artist should be known, for the work is exceedingly beautiful, and the face that of a refined and cultivated man. Card. In elaborately carved wooden frame, gilt. Miniature, 3⅛in. × 2¼in. 251

355. Queen Anne. Oil-colour on copper, mounted in a brass frame, covered with designs and inscriptions. At the top, in front, LE MAIRE FECIT, and a crown, sceptre, and two hearts, inscribed TWO IN ONE—FOR EVER ; below, the royal arms, and SEMPER EADEM. On the back the two hearts are inscribed GLORY BI (?) TO GOD ; and below, A MEDALL UPON THE APY UNION OF GREAT BRITTAIN TO THE IMMORTALL GLORY OF HER MOST EXCELLENT MAIESTIES QUEEN ANNE JULY THE 3 ANNO D^M 1708 IN THE 7TH YEAR OF HER MAJESTIE'S REIGNE. MADE BY BARTHELEMY LE MAIRE HIS MOST EXCELLENT MAIESTYS KING CHARLES THE 2^DS. OF BLESSED MEMOR^I. INGRAVER IN ORDINARY SWORN AT WHITALL THE 25TH OF JUNE 1670 IN THE 22^D OF HIS MAIESTIES REIGNE. MADE BY THE SAID LE MA^IRE IN THE 63 YEAR OF HIS AGE. Below this is the Order of the Garter, and SEMPER EADEM. Miniature 1½in. × 1¼in. Frame, 5 7/16in. × 3¼in. 291

356. Portrait of a gentleman, name unknown. Card. 1 5/16in. × 1⅛in. 280

357. Joseph Addison. Card. Said to have been painted by Christian Frederick Zincke, 1684-1767. Zincke was a native of Dresden, but came to England, and practised miniature painting and enamelling with great success, being largely patronised by George II. and his Queen. 1½in. × 1¼in. 278

358. Portrait of a gentleman, name unknown. Ivory. Mounted in silver. 1⅜in. × 1⅛in. 265

359. Portrait of an old lady, with black hood or cap; said to be the mother of Oliver Cromwell. On card, painted in black, on a surface coated with plaster. 2¼in. × 1⅞in. 286

360. An eastern potentate, or patriarch. Oil on copper. 1 9/16in. × 1 6/16in. 297

361. Portrait of one of the De Witts, in armour, with long flowing wig. Card. Signed C. L. in monogram. 3½in. × 2¾in. 307

362. Portrait of a lady, name unknown; standing, holding a picture of a skeleton, inscribed "How changed!" Ivory. Signed S D PINX 1776. 5⅝in. × 3⅝in. 301

363. Lady Frederick Howard, *née* Catharine Blake, and married Lord Frederick Henry Howard, cousin of John second Earl of Stafford. Ivory. Signed B. L. (in monogram) 1719; evidently Bernard Lens, a miniature painter of some note, who was born in London in 1680, and was the son of a mezzotint engraver, and grandson to an enameller, both named Bernard Lens. Bernard Lens was much patronized by the Royal family and the nobility. He died in 1740. In the Duke of Marlborough's collection there is a miniature portrait by Lens of the Countess of Sunderland, after a portrait by Sir Godfrey Kneller, signed B. L. 1720. 3in. × 2⅜in. 302

364. Miss Roberts, of Windsor. This name, and the date, 1765, are written on the back of this miniature. Ivory. 1⅝in. × 1⅜in. 287

365. Countess of Coventry, Court lady, time of Charles I., *née* Maria G..... (?) This name is written on the back of the miniature. Ivory. 2⅜in. × 1¾in. 267

366. Portrait of a lady, name unknown. On the back is written, PAINTED 1763 AT BATH, NAME FORGOT, NO. 6. Ivory. 1¾in. × 1½in. 260

367. Portrait of a lady, name unknown. Ivory. 1 9/16 × 1⅜in. 262

368. Miss Gunning. This name is written on the back of this beautiful miniature. Ivory. Signed N. By James Nixon, A.R.A. Born about 1741, and died at Tiverton in 1812. Nixon painted miniatures chiefly, but also oil portraits, and a few illustrations for books. 2⅝in. × 2⅛in. 273

369. Portrait of a lady, name unknown. Ivory. On the back are the initials O. H. in monogram, and 1769. Ozias Humphrey, born at Honiton, 1742. Studied under Collin, miniature painter, at Bath. Settled in London, and was encouraged by Reynolds. Visited Italy with Romney, and afterwards went alone to India. He returned to London, and was patronised by Royalty, and attained great distinction in his line. Died 1810. (See Redgrave.) 1 3/16in. × 1 9/16in. 253

370. Portrait of a lady, name unknown. Ivory. Mounted in a pendant gilt frame. 1⅝in. × 1¼in. 276

371. Portrait of a judge (?), in robes, with long flowing wig. On card, in pencil. Signed T. FORSTER DELIN. 1702." (?) The *South Kensington Catalogue* says of Thomas Forster:—"Practised about the beginning of the 18th century. His finished pencil portraits on vellum

378.

376.

354

are excellent. His name is worthy of record, but is not to be met with in any work on art, or in any other source to which we have been able to refer." 4⅛in. × 3⅛in. 304

372. Portrait of a lady, name unknown. Ivory. Signed MASSELIN. 2¾in. × 2¼in. 303

373. Portrait of a lady, name unknown. Ivory. 2in. × 1⅝in. 317

374. Portrait of a lady, said to be "Jenny Cameron." Ivory. 1½in. × 1¼in. 274

375. Portrait of a lady, name unknown. Card. 1⅞in. × 1½in. 318

376 Portrait of a lady, name unknown. Seated under a tree, with rural landscape beyond. A very charming portrait, in the style of Sir Joshua Reynolds. Ivory. On the back is written, PAINTED 1793 BY H. EDRIDGE DUFOURS PLACE BROAD ST. GOLDEN SQUARE. Henry Edridge, A.R.A., was born in 1768, and was a pupil of Pether. He exhibited miniatures in the Royal Academy. His early works were on ivory, and afterwards on paper, drawn in pencil and tinted, the head only with great finish, the other parts slightly. He was much noticed by Sir Joshua Reynolds, whose style he studied. He died in 1821. (From the *South Kensington Catalogue.)* 5¼in. × 4in. 299

377. Mrs. Lenham. This name is written on the back of the frame, and on a paper at the back is written the name of the artist, MR. J. LYON, PAINTER, ETC., 182, BROWNLOW HILL . . . . In *Gore's Liverpool Directory* for 1807, George Lyon is described as a painter, of 2, Back Russell Street, and with a shop at 60, Brownlow Hill. In *Gore's Directory* for 1823, George Lyon and Son are described of 91, Brownlow Hill; and a Joseph Lyon, painter, of 2, Rupert Street, is named. George Lyon and Son seem to have lived for some years at various numbers in Brownlow Hill. In the miniature, the lady is seated in a church, nursing an infant, and looking up towards a white marble bust of a man, and memorial tablet. Ivory. 6⅛in. × 4½in. 300

378. Portrait of a lady, name unknown. Ivory. Signed I. S., possibly J. S. for John Smart, a well-known miniature painter, who lived in London at the end of the last and the commencement of this century. 2in. × 1⅝in. 248

379. Miss Wilmot is the name slightly written on the back of this unfinished miniature. Ivory. 2in. × 1⅝in. 295

380. Portrait of a lady, name unknown. Ivory. Signed D. BOSSI PINXIT. 1797. STOCK. Dia. 3¾in. 249

381. Portrait of a lady, name unknown. Ivory. Mounted in gilt pendant frame. 1 $\frac{9}{16}$in. × 1¼in. 261

382. Portrait of a gentleman, name unknown. Ivory. A memorandum on the back says that this miniature was painted by Meyer. "Jeremiah Meyer, R.A. Born at Tubingen, 1728. Came to England at the age of 14, and was for a time the pupil of Zincke, and, studying the manner of Reynolds, soon distinguished himself. He was appointed miniature painter to the Queen, and enameller to George III.

383. Two little children with a dog. Ivory. Mounted in gold as a pendant. 1⅞in. × 1⅝in. 242

384. Mrs. Newson; a memorial locket, mounted in gold, on the back of which is scratched MRS. NEWSON OBIIT 1785 ÆT. 62. In black on ivory. 1⅝in. × 1in. 241

385. Sir Jacob Wolf, Bart. Ivory. 1⅜in. × 1⅛in. 257

386. Portrait of a gentleman, name unknown. Ivory. 1 1/16in. × ⅞in.

387. Portrait of a gentleman, name unknown. Ivory. 1¼in. × 1¼in. 255

388. Thomas Lord Dartrey. An enamel on copper. Signed on the back, THOMAS LORD DARTREY. HURTER FEC. 1784. John Henry Hurter, who was a native of Schaffhausen, was induced by Lord Dartrey to come to London, where he remained for some time practising in enamel, chiefly as a copyist. He eventually returned to Switzerland. At the South Kensington Exhibition there were a number of enamels by Hurter, and two or three of Lord Dartrey. These were chiefly in the possession of Lord Cremorne. 1¾in. × 1½in. 256

389. Lord Nelson. A poor work in ivory. Dia. 1¼in. 264

390. Voltaire. Enamel. Signed PERLET PINX. 1779. 1⅝in. × 1⅜in. 283

391. Lady Hamilton. This name is written on the back of this miniature. Ivory. Signed with a name unfortunately illegible, which appears to read STEVELY. Very pretty work, *engrisaille.* 2⅞in. × 2⅜in. 272

392. Portrait of a gentleman, name unknown. Ivory. Signed SHELLY PINXT. Shelley was born in Whitechapel, London, about 1750. He practised for many years, exhibited in the Royal Academy, and was one of the original members of the Water-colour Society. He died in London in 1808. Mounted in oval gilt frame. 2⅛in. × 2⅝in. 294

393. John Keats, the poet. Ivory. Said to have been painted by Richd. Otway (?), possibly a mistake for Richd. Cosway, of whom there is an interesting description in Redgrave's Dictionary. He appears to have been an eccentric character. He was born at Tiverton in 1740, and died in London in 1821. As a miniature painter he showed great ability, and he was patronized by royalty and the fashionable world in London. 2¼in. × 2in. 306

394. Portrait of a gentleman, name unknown. Ivory. 1¾in. × 1⅜in. 308

395. Portrait of a gentleman, name unknown. Ivory. 3⅛in. × 2⅝in. 316

396. The Rt. Hon. Lord Frederick Campbell. Enamel. On the back is inscribed RT. HONBLE LORD FREDK. CAMPBELL. LONDON FEBY. 1814. PAINTED BY HENRY BONE, R.A. ENAMEL PAINTER TO H.R.H. THE PRINCE REGENT AFTER A DRAWING BY H. EDRIDGE. Henry Bone was born at Truro in 1755, and showing a taste for art was apprenticed at the Plymouth porcelain works, and afterwards at Bristol. He afterwards came to London, and practised enamelling, gradually rising from the ornamentation of jewellery to the execution of large subjects and portraits. He died in London in 1834. (See Redgrave's Dictionary.) 6½in. × 5⅝in. 210

397. Sir Joshua Reynolds, after the portrait by himself. On the

368. 363. 391.

361.

back is a memorandum that this miniature was painted by William Wood, a distinguished draughtsman, who practised miniature painting in London. Born about 1760, died 1809. Ivory. 2⅜in. × 1⅞in. 279

398. Portrait of a gentleman, nearly full face, in light purple coat. Name unknown. 1¼in. × 1in. 5646

399. Portrait of a gentleman, in dark blue velvet coat, trimmed with gold lace. Name unknown. 1⅜in. × 1⅛in. 5647

400. Portrait of a lady, name unknown. Ivory. On the back is the memorandum, J. C. D. ENGLEHEART, PINXIT, 1821. 70, BERNERS ST^T^, LONDON. Redgrave gives but a short account of Engleheart, only saying that he first exhibited in the Royal Academy in 1802, and disappears after 1828. 4in. × 3in. 296

401. Eight miniature portraits, of the Queen, Prince Consort, and six of the Royal Family. On ivory, mounted in gilt frames set with hair. Painted by William Egley, 75, Connaught Terrace, Hyde Park, 1851. William Egley was born at Doncaster in 1798, and practised miniature painting in London for many years. He died in 1870. These portraits of the Royal Family are not, perhaps, fair examples of his ability, as Redgrave praises his work. 275

402. Photograph on glass, of **Sir Wm. Brown,** donor of the Liverpool Free Library and Museum. 2⅝in. × 2⅛in. 239

403. Joseph Mayer, Esq., F.S.A., a photograph on silver, called *daguerrotype*, after the painter Daguerre. On the back of the frame is T. WHARTON N^O^· 791 . 24. AUGUST 1841. 240

MISCELLANEOUS PORTRAITS.

404. Full-face portrait of Francoise Marguerite de Silly, in relief, on a square plate of steel, the dress, &c., inlaid with gold and silver Damascene work. The name is engraved over the portrait. French, 16th century. 5⅜in. × 4½in. 5997

405. Profile portrait of a youth, carved in ivory. German, 18th century. This charming portrait of a youth in armour, with a flag under the breast, upon which is the spread eagle, is surrounded by an elegant foliated design, in open work. 2⅜in. × 2½in. 8082

406. Portrait of a lady, on an ivory tablet. English, 18th century. There is no name given to this portrait, but HORACE WALPOLE 1783 is written on the back, in faded ink, and the ivory is said to have come from the Strawberry Hill collection. 4¼in. × 3⅛in. 8103

407. Portrait of a gentleman, in oil colour, name unknown, in costume time of George I. or II., with black three-cornered hat under left arm. Without frame. 10in. × 8in. 5958

408. Portrait of a gentleman, in crayons; costume of the 18th century, blue coat and full white neckcloth. Name unknown; but not altogether unlike one of the family of George III. On the inside of the frame is written, in ink, MR. KEATING. Said to be the work of John Russell, R.A., 1744—1806. Without frame. 15in. × 11in. 4501

409. Portrait of Joseph Mayer, F.S.A. An oil painting, by William Daniels of Liverpool, a well-known local artist, of whose work this may be considered a very excellent example.

410. Profile head of Mrs. Sandbach, daughter of William Roscoe. Modelled in clay, upon a circular slab of slate, by John Gibson, R.A. Signed I. GIBSON FT. Dia. 10⅛in. 5837

411. Plaque, in ivory. German, 17th century. Figure of a warrior in full armour, his left hand resting on a shield, on which is a griffin rampant. 3⅜in. × 2⅜in. 8105

412. Lid of a box, in ivory. Dutch. 18th century. On one side is a pastoral scene, carved in relief, and coloured green and gold; and on the reverse is an old sea painting, signed J. or T. W. ROTHAMER or ROBBERMER. 4½in. × 2in. 8075

413. Seven medallions, in ivory. English. 18th century. Six of these bear portraits of the members of the House of Tudor, (1) Lady Margaret Tudor, (2) Henry VII., (3) Henry VIII., (4) Edward VI., (5) Queen Mary, (6) Queen Elizabeth. These are said to be the work of Grinling Gibbons; and a memorandum with them stated they were bought at Hereford Castle. The medallion of Edward VI. has a large initial G upon it. Each medallion 2¼in. × 1¾in. 8098

MISCELLANEOUS PERSONAL RELICS.

414. Reliquary, of silver gilt, containing a fragment of the Cross of Our Lord, and relics of S. Gregory, S. Augustine, St. Ambrose, S. Jerome, S. Athanasius, S. Basil, S. John Chrysostom, and S. Gregory Nazianzen. This reliquary was given to Miss Tinne, during the "Dutch Ladies' Expedition," by Agabios, Bishop of the Greek Church at Beyrout. Dia. 2⅜in. 7. 7. 70. 112
Presented by J. A. Tinne.

415. Rosary and Reliquary, of horn, each bead containing three relics of the saints, and the pendant at the end twenty-four; the central one missing. There are 57 horn beads. See *Trans. His. Soc. of Lan. and Ches.*, vol. vi., p. 132, where a description of this rosary is given, and it is stated that the Crucifix, No. 416, was attached to it. It is scarcely probable that this attachment was originally intended. 4037

416. Crucifix, in wood, carved; figure of the Mater Dolorosa; a small receptacle at back with lid, in which are a few relics, and a small picture described as the head of H. ANATSASY MART. CARM. ORT. German, 17th century (?). H. 5¾in. 4054

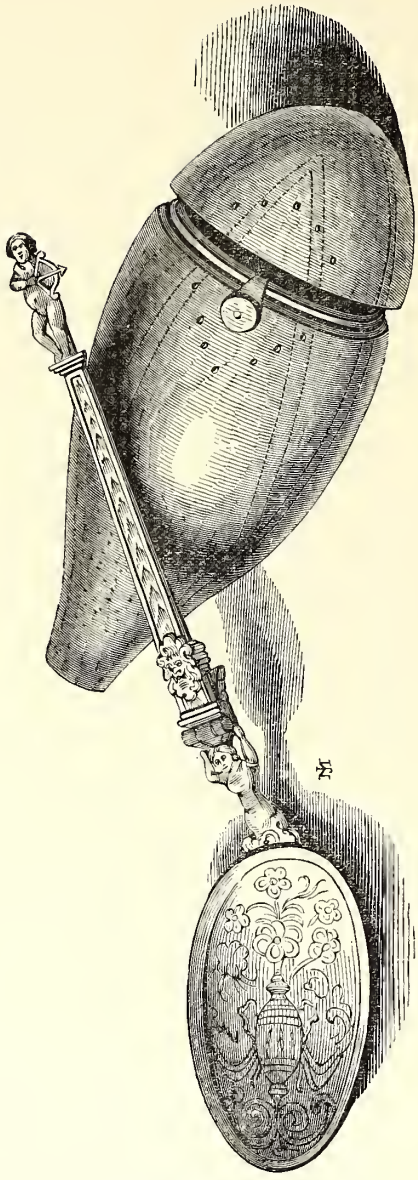
417. Portions of two reliquaries, containing relics of various saints. 176

418. Pair of boots and pair of gloves, and silver spoon, once belonging to King Henry VI., and given by him to Sir Ralph Pudsey, at Bolton Hall, Yorkshire, where the King lay concealed after the

battle of Hexham, fought May 15, 1464. These interesting relics were preserved at Bolton Hall, and afterwards at Hornby Castle, from that date onwards, until they came direct from the hands of Sir Ralph Pudsey's descendants into the possession of Mr. Mayer. They were very carefully engraved in the *Antiquarian Repertory*, (edition commenced in 1775,) vol. iii., p. 168; see also Chambers' *Book of Days*, vol. i., pp. 669-70; *Gentlemen's Magazine*, June, 1785; *Trans. His. Soc. of Lan. and Ches.*, vol. xxiv., pp. 197-8. An engraving of these is also given in Dr. Whitaker's *Deanery of Craven*, opp. p. 114. Dr. Whitaker remarks:—"The boots are of fine brown Spanish leather, lined with deer's skin, tanned with the fur on; and about the ankles is a kind of wadding under the lining, to keep out wet. They have been fastened by buttons from the ankle to the knee; the feet are remarkably small (little more than eight inches long), the toes round, and the soles, where they join the heel, contracted to less than an inch diameter. The gloves are of the same material, and have the same lining: they reach up, like women's gloves, to the elbow; but have been occasionally turned down, with the deerskin outward. The hands are exactly proportioned to the feet, and not larger than those of a middle-sized woman. In an age when the habits of the great, in peace as well as war, required perpetual exertions of bodily strength, this unhappy prince must have been equally contemptible, from corporeal and from mental imbecility." The silver spoon has been engraved in W. J. Cripps' *Old English Plate*, p. 227. Mr. Cripps remarks:—"Of the genuineness of this spoon there is no doubt; the head of the handle is hexagonal, somewhat resembling the capital of a Gothic shaft, and on the flat top is engraved a single rose, the badge of the King. It is of the usual form of ancient spoons, and the marks thereon are as follows:—Inside the bowl is stamped the leopard's head—and all the ancient English spoons, previous to the Restoration, are so marked;—on the back of the stem is stamped with a punch, a small heart, for maker's mark; and above that is the annual letter, also stamped with a punch. This, which is a Lombardic 𝔍, stands for the year 1446, which agrees both with the history and the make of the spoon." See also H. Chaffers' *Hall Marks on Plate*, p. 52. 19. 11. 74. 1-3

419. Cup and small medallion, said to be made from the wood of a mulberry tree planted by William Shakespeare, at Stratford-on-Avon. This tree was taken down by its owner, the Rev. Francis Gastrell, in 1759; and Sharp, a clock and watch maker, in Stratford-on-Avon, who died in 1779, made a declaration on oath, to the effect that he purchased the felled tree from Mr. Gastrell, and made numerous articles out of it. Halliwell, in his *History of New Place*, says that the main facts in this affidavit appear reliable. Both these relics are stamped with Sharp's name. 5848

420. Memorial pendant of King Charles I., in gold, shaped like a coffin. Under the glass in front is a small but admirable painting of the dead body of the King, in his shroud, holding the crown and sceptre. The gold work is inlaid with black enamel. At the back the legend, THOUGH DEAD YET SPEAKETH. English, 17th century. L. 1¼in.



Silver Spoon and Case, No 4

421. Pair of large leather boots, said to have belonged to Oliver Cromwell, and to have been brought from one of his residences. See *Jour. Brit. Arch. Ass.*, vol. xiii., p. 343. 4899

422. Gourd cup, silver mounted, said to have belonged to Oliver Cromwell, but the mounting seems of a later date. See *Jour. Brit. Arch. Ass.*, vol. xiii., p. 344. 4312

423. Snuff box, made from the wood of the ship "Betsy Cains," which brought King William III. to England in 1688. The "Betsy Cains" was lost off the rocks at Tynemouth, 18th February, 1827, and the wreck was purchased by Richard Beall, who presented this box to Henry Hewitson. 200

424. Memorial pendant of Queen Anne, in gold, set with a lock of her hair. 137

425. Crucifix, scent-bottle, and snuff-box, said to have once belonged to Prince Chas. Edward Stuart (the young Pretender.) The snuff-box has two lids; upon the inner one is a portrait of Prince Charlie. The box is painted outside with a Scotch tartan. The scent-bottle is of wood, very well carved in cinque cento style with figures holding wreaths, &c. On the silver stopper is engraved a crown, and below it the letters v s in monogram. 209

426. Silver spoon, presented to an ancestor of the person from whom Mr. Mayer obtained

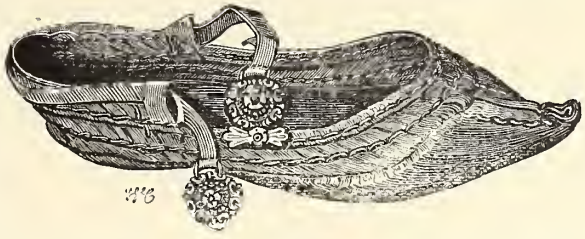
it, by Prince Charles Edward Stuart (the young Pretender), as a remembrance of him, and an acknowledgment of the hospitality which he received during his stay in Manchester, on his intended march to London in 1745. The spoon has a joint near the heel of the bowl, which enables it to be folded into its accompanying shagreen case. On the back of the bowl the initials M C are engraved, and the plate marks are a bear (?) passant below a fleur-de-lis, and the letter P above three crescents. The spoon and case are figured on pl. opp. p. 134, vol. iv., *Trans. His. Soc. Lan. and Ches.* 4396

427. Brooch, in silver, said to have been worn by Rob Roy. See *Trans. His. Soc. Lan. and Ches.*, vol. i., pl. opp. p. 28, fig. 6. 62

428. Small two-handled quaigh cup, made from the wood of Duddingston Thorn, near Winburgh, known as a landmark in 1107, and blown down 25th May, 1840. 4314

428. The initials of Henry Kirke White, carved by him upon the bark of an ash tree on the banks of the Trent, near Nottingham, in 1803. 5849

430. Cap, gloves and shoes, worn by Lord Byron in Greece, 1822. See *Trans. His. Soc. Lanc. and Ches.*, vol. i., p. 119, where one of the shoes is figured. Leigh Hunt mentions Byron's velvet cap; see also frontispiece to Leigh Hunt's *Lord Byron and some of his Contemporaries.* 5847



431. Wooden candlestick, formerly in the possession of Robert Burns, the poet. A letter from Burns' son, Robert, with this relic, states that the candlestick formed part of the poet's household furniture, both at Mossgill and Ellesland, before he came to live at Dumfries. 8111

432. Walking cane, with silver knob, formerly belonging to King William IV. 4307

433. Two walking sticks, formerly belonging to H. R. H. the Duke of Sussex; one with a gold knob, and the other composed of entwined wires made of gold, platina, silver, copper, tin, and iron, and presented to the Duke by Andrew Smith, the patentee. 4307-9

434. Memorial brooch, of Princess Charlotte Augusta, daughter of George IV. 138

435. Inkstand, made from the wood of the Royal George. 4309

436. Testimonials, presented in New York to the late Capt. Dayman, R.N., Commander of H. M. steam frigate *Gorgon*, commemorating the part taken by him in the laying of the first telegraph cable between Europe and America, August, 1858. Two gold medals, one given by the City and the other by the Chamber of Commerce; also, an address on vellum, rolled round a piece of

cable, presented by the Mayor and Corporation. Bequeathed by the late Captain Dayman, R.N.
8. 4. 69. 1-3

437. Wooden glove or gloved hand, hung up in Chester for many years, in early times from a pole, and later from St. Peter's Church, to indicate the commencement of each city fair. A legend is carved round the wrist part of the glove, apparently, VIT ME R CAT MCLIX HVGO COMES CESTRIA, which may have been cut within the last two centuries. A quaint memorandum with this relic states that one Peter Cattaral, clerk of S. Peter's Church, received 3s. 9d. per annum for fixing this glove up, and taking it down when the fair was over. In 1836, however, the Mayor refused this stipend, and threw the glove at the claimant, who parted with it. It was subsequently sold for two pints of ale in 1836. L. 12⅜in. 5978

438. Brank, or scold's bridle, in iron, with chain for attachment, such as were used in many places in England, during the 17th and 18th centuries, for keeping in order scolding and refractory women. The Ven. Archdeacon Hale suggested, and probably with truth, that lunacy being little understood in those times, many violent women were then treated as scolds who would now be regarded as lunatics. An interesting account of these cruel instruments will be found in the *Jour. Arch. Inst.*, vol. xiii., p. 256 *et seq.*; see also *The Reliquary*, vol. i., p. 65. This brank was given to Mr. Mayer by Dr. Kendrick, of Warrington, and is figured in *Trans. His. Soc. Lan. and Ches.*, vol. ii., pl. 5. Mr. Mayer also possessed formerly a brank used at Newcastle-under-Lyne. *Reliquary*, vol. i., p. 72. H. 11½in. 5992

439. Bust, in ivory, of Lorenzo de Medici. On the back is inscribed, THIS BUST WAS TURNED IN A LATHE BY BENJ^N CHEVERTON OF LONDON, FROM THE ORIGINAL BY MICHAEL ANGELO. PRESENTED BY THE CITY OF FLORENCE TO WILLIAM ROSCOE, THE HISTORIAN OF THE LIFE OF LORENZO DE MEDICI, AND BY HIS SON WILLIAM STANLEY ROSCOE GIVEN TO JOSEPH MAYER, F.S.A., LIVERPOOL. H. (with marble pedestal) 7in. 8091

440. Memorial of a great frost in January, 1740. The Ten Commandments within an archway, in the Italian renaissance style. PRINTED ON THE ICE ON THE RIVER OF THAMES JAN^RY 21 1739-40. Under this again is, PRINTED ON THE RIVER THAMES WHITE HALL-STAIRS JANUARY 29 . 1740. MARY DAULING. The frost was so severe in January, 1740, that the people dwelt in tents on the Thames for weeks. (Chambers' *Book of Days*, vol. i., 109-10.) 10⅝in. × 6⅜in. 8358

441. Small bag, embroidered with coloured silks mixed with silver wire, the designs—flowers, and robins, and insects. Very beautiful. English needlework of the time of Charles I. 5in. square. 8323

442. Baby's cap, embroidered with flowers in coloured silks, and ornaments and tassel in gold wire. 8315

443. Sampler, in English 18th century needlework, with figures of the coronets of royalty and nobility, the Lord's Prayer, and ten verses of a hymn commencing—

"To Church I'll go and larn to do
Whatever God doth say
No God but He that formed me
I'll worship and obay."

At the end is, "Ann Parfet is my name, and England is my nation, Avington is my dwelling place, and Christ is my salvation. February ye 27. 1735-6." 19in. × 17in. 8320

444. Two pairs of gloves, one in white and the other in crimson silk, trimmed with gold lace; said to have been used by a Pope and Cardinal. Italian, 18th century?
8324-5

445. Race Card, or "An Exact List of all the Horses, &c., that are entered to run on Crosby Marsh, near Liverpool, on Tuesday the 1st, and Wednesday the 2d, and Thursday the 3d of July, 1777." John Gartside, Esq., and Gill Slater, Esq., are Stewards. At the top is a view of a race with starting and winning posts, and at the bottom the announcement,—ORDINARIES, ASSEMBLIES, PLAYS, AND COCKINGS AS USUAL. 10⅜in. × 6⅝in.
10. 7. 73. 1
Presented by Henry Green.

446. Cross of the Order of S. Louis, with which Paul Jones, the pirate, was decorated by Louis XVI.
99

447. Miniature portrait, on ivory, of a girl; and photograph copies of the photographs found on the bodies or among the recovered property from the wreck of the *Royal Charter.*
19. 12. 65. 1
Presented by the Board of Trade, 19th December, 1865.

448. Portion of a door, studded with iron nails, from the tower which formerly stood in the Prison Weint, now part of Water Street, Liverpool.
Presented by Mrs. Stonehouse, 1858.

BADGES AND MEDALS CONNECTED WITH THE FRENCH REVOLUTION AND FIRST EMPIRE.

In this group of badges and medals there are, (1) Personal Badges, worn by those who found it desirable or necessary to have some private or external demonstration of their political opinions or party. (2) Official Badges, such as were worn by officers in conventional committees and law courts. (3) Commemorative medals of particular events, medals of award, and miscellaneous ornaments from costume or furniture, on which are Royalist or Revolutionary symbols and subjects. The majority of these badges bear Revolutionary symbols, and were no doubt worn by some of those who took active part in that terrible political struggle.

That these badges were worn by the Judges and Officers of the Civil Courts is proved from a few plates at the end of the second volume of François Bonneville's *Portraits des Personnes Célèbres de la Revolution.* There, a badge exactly similar to No. 482, is suspended from a tricolour ribbon round the neck of an officer of the "Tribunal Civil;" and the "Juge de Pais," upon the next plate, wears a similar ribbon, though the badge at the end is different in form.

The condition of the government in Paris and other towns in France, during the years 1792—1795, forms an awful and extraordinary chapter in the history of the world. As one party after another rose quickly into power, they found it necessary to annihilate their opponents, and institute an inquisition over every individual inhabitant. It was not sufficient to be neutral, or you were condemned for harbouring sedition. "Take first, as example, those *Comités Révolutionaires* for the arrestment of persons suspect. Revolutionary Committee, of twelve chosen patriots, sits in every township of France. . . . In Paris and all towns, every house-door must have the names of the inmates legibly printed on it, 'at a height not exceeding five feet from the ground'; every citizen must produce his certificatory *Carte de Civisme*, signed by Section-President; every man be ready to give account of the faith that is in him." (Carlyle, vol. iii., p. 120.) No doubt, at such times as these, it would avert suspicion to be seen wearing, in one's hat or coat, a badge bearing such sentiments as "The people Sovereign," "Live the Republique," &c. The tricolour ribbon was almost universally worn by the republicans.

The revolutionary emblems were mostly revivals of classical symbols of liberty. The red cap *(bonnet rouge)*, was the Phrygian or Roman cap of liberty,* and its combination with the lance or pike is said to date from Roman times. *Vide* the *Symbola Heroica*, M. Claudii Paradini, ex officina Plantiniana, 1600. The introduction of the *bonnet rouge* among the Jacobins is mentioned by MacGregor, *Hist. French Rev.*, vol. ii., pp. 112-3. "About this period"—[the early part of 1792]—"the red cap *(bonnet rouge)* was first introduced into the meetings of the Jacobins.† On their first appearance in the streets, the wearers of them became objects of derision. To render them more popular, the bust of Voltaire was brought upon the stage at the French theatre with a red cap on, after the representation of the death of Cæsar. Still it was not well received; and

* "Among the Romans the cap of felt was the emblem of liberty. When a slave obtained his freedom he had his head shaved, and wore, instead of his hair, an undyed pileus. . . . The figure of Liberty on some of the coins of Antoninus Pius, struck A.D. 145, holds this cap in the right hand." Smith, *Dictionary Greek and Roman Antiquities.* A cap of liberty appears also on the coins of Brutus.

† A secret society, for the discussion and propagation of the most revolutionary opinions. Its members were called *Jacobins*, because they held their meetings in a Dominican monastery dedicated to S. James.

Petion, the mayor, informed of the squabbles and discontent occasioned by this fatal bonnet, and fearing it might render the revolution unpopular, wrote a letter to the Jacobins, pointing out the danger and inutility of this innovation. The club, with Robespierre as president, was assembled when this letter was brought, and the red caps immediately disappeared, not excepting that of the minister Dumourier, who happened to be in the tribune with his *bonnet rouge* on. The term sans-culottes *(without breeches)* seems also to have been invented about the same time, and was first applied to the new ministry by the royalists." The red cap of liberty is usually represented perched on the top of a pike or lance, probably a revival of the *Hasta centuniviralis*, which was set up in the courts of the Roman centumviri as an emblem of authority. (See Rich's *Dict. of Antiquities.*) The *Fasces* was another revolutionary emblem, being a bundle of rods with an axe frequently inserted, such as were carried before the Roman magistrates, a symbol of state punishment. The eye surrounded by rays, a symbol which occurs on many of these badges, suggests enlightenment, observation, detection, and supervision. It was borrowed from both Heathen and Christian symbolism; and in the Egyptian collection in the Mayer Museum, may be seen a large number of amulets in shape of the human eye; so also in early Christian art it is used, together with a triangle sometimes surrounded by glory, indicating the omniscient superintendence of Providence, in conjunction with the dogma of a triune God. The sword, scales, and level are the ordinary symbols of justice and rectitude, and the open book signifies the national laws. The oak is the emblem of peace and security; the laurel of victory; the ship signifies the ark of safety, and the cock is the emblem of vigilance.

Some of the inscriptions which accompany the emblems upon these badges are of considerable interest, and recall many of the well-known characters and events of that epoch, but it has been thought advisable to intersperse any suggestions and explanations concerning them amongst the descriptions, rather than to incorporate them into this introduction.

A great number of these medals and badges are figured in the third part of the *Tresor Numismatique*, Paris, 1834, which is entitled "Monuments de l'Histoire Contemporaine," and is divided into two volumes—"Collection des Médailles relatives à la Révolution Française de 1789;" and "Collection des Médailles de l'Empire Française et de l'Empereur Napoléon." The letter-press of this work was prepared by M. Ch. Lenormant, and the plates engraved by the process of M. Ach. Collas, under the direction of MM. P. Delaroche and Henriquel Dupont.

In his introduction to the above-mentioned work M. Lenormant mentions two other books upon the same subject, the *Histoire Métallique de la Révolution Française*, by A. L. Millin, published in 1806; and the *Histoire Numismatique de la Révolution Française*, by M. Hennin, published in

1826. The first of these he describes as incomplete and unsatisfactory, and the second as full of historical research, and a most conscientious work.

In his own work, M. Lenormant gives none of the actual coins of that epoch, he professes to publish all the monumens numismatique, médailles, jetons, clichés, repoussés, decorations, trials, from the opening of the Etats-Généraux until the establishment of the Consulate. From this important work the writer has obtained much information, which will be found incorporated into the subsequent descriptions, where the work will be referred to under the abbreviation T. N. *(Tresor Numismatique).*

The writer has met with a few notices of the sale and use of these emblems during the Revolution. In *Dr. Moore's Journal*, vol. ii., p. 7, he mentions having seen emblems of freedom hung round a tree of liberty in the market place at Aire, on 8th Oct., 1792. In a work entitled *Flower Lore*, the tree of liberty is mentioned. "The black poplar (*populus nigrâ*), was in Rome considered as peculiarly the tree of the people, a significance which led to its being planted by the Americans, during the war of independence, as a symbol of growing liberty. This custom was imitated by the French, and thus so-called 'trees of liberty' were set up during the Revolution; first in Paris, by the Jacobins, in 1790, and afterwards in every village in France. In Italy, also, during the Revolution of 1848-9, many 'trees of liberty' were set up. The Lombardy poplar was generally the tree chosen, but in some cases the oak took its place. The selected tree was surmounted by a cap of liberty, hung round with circles and triangles, the symbols of unity and equality, and was consecrated by a priest." p. 78. In Mr. Fennell's *Review of the Proceedings at Paris*, p. 351, the following passage occurs:—"I seldom went into any reputable shop in Paris without making particular endeavours to discover the political opinion of the master. The tradesmen, in general, upon the slightest encouragement, discovered themselves to be aristocrats, and seemed eagerly to catch at the opportunity of sighing in safety over the calamities of their country, a privilege that in public was denied to them. A short time after the 20th of June, the aristocratic party were very strong and bold; pocket-books, snuff boxes, fans, &c., bearing aristocratic emblems and inscriptions, were publicly and safely exposed to sale. Having in a shop, one day, taken up a fan, on which were the pictures of the royal family, I observed to the master that I supposed fans so ornamented were not much used now; 'Oh, yes,' replied he, 'indeed they are! Un moment,' added he, sighing, 'and it is to be hoped that the originals will be as great as ever!' In another shop, having observed on a snuff-box the picture of the king, and under it his observation to M. Petion, on the 20th of June, 'The man that has a pure conscience knows no fear nor regret!' I asked the proprietor if he was not an aristocrat, 'Yes, sir,' replied he,

'indeed I am, and I think most of us have good reason for being so!' I could mention a hundred other circumstances of a similar nature, were it necessary; however, when the *Marsellois* arrived, they suffered no such aristocratic emblems to be exposed to sale." Other curious French royalist mementoes deserve to be mentioned here, such as a wooden tobacco stopper, in possession of the Rev. Alfred Gatty, D.D., which gives on the edge, when placed between the light and the eye, a most correct and admirable silhouette profile portrait of Louis XVI. In chapter iv. of *Flower Lore*, p. 77, a bunch of violets is figured, which contains portraits of Napoleon I., the Empress Maria Louisa, and the young king of Rome. The profiles of these faces can be discovered with attention, by examining the irregular outlines of the flowers and leaves. The violet was a favourite symbol with the Napoleonists after the return of the Emperor Napoleon from Elba, on March 1st, 1815, the month of March being identified with the coming of the violet.

The badges and medals in this collection do not form into any consecutive series, and many of them are only indirectly connected with the Revolution, but they are an interesting group of memorials of an important epoch of French history, especially when placed beside the series of Bonaparte miniatures and medals in the Mather collection. It is possible that Englishmen may be surprised at the vast number of these badges and medals, commemorating the smallest as well as the most important events, and decorating the meanest as well as the most dignified offices; but it must be remembered that a Frenchman values a decoration as a personal recognition from those in authority, and wears it both in private and public life.

---

449. Medal, in copper, gilt. *Obv.* Profile bust of Louis XIV., and the legend LVD. XIIII. D.G. FR. ET. NAV. REX. *Rev.* Shield with three fleur-de-lis, surmounted by a crown, on either side of which are two sceptres, with the legends VNICO VNIVERSVS. Around is the legend +HVISSIER. ORDINAIRE. DV. ROY. ET. DE. SON, GRAND. CONSEIL. Dia. 2in. 20. 1. 70. 2

450. Medal, in bronze. *Obv.* A crown, and under it the sun and two oval shields, one with chains upon it, and the other with three fleur-de-lis, also a small crown and the initial L; the whole surrounded by the chain and badge of the order of the Holy Ghost. *Rev.* The sun over two L's crossed, also three fleur-de-lis and XV. Dia. $2\frac{3}{8}$in. 20. 1. 70. 1

451. Medal, in brass; *Obv.* The arms of the town of Paris; around, the legend FORTS DE LA HALLE AUX BLEDS DE PARIS. *Rev.* The legend FIDÉLITÉ À LA LOI ET AU ROI, within an oak wreath. *T.N.*, pl. xviii., fig. 5. The "halle aux bleds" signifies the corn market. The medal was struck for the Commune of Paris,

and engraved by Gatteaux. Dia. $2\frac{1}{4}$in. 20. 1. 70. 3

452. Medal, in brass. *Obv.* An eye surrounded by rays, and below it the numeral 167; around, the legend LA PUBLICITÉ EST LA SAUVE GARDE DU PEUPLE. BAILLY. M. *Rev.* The legend LA LOI ET LE ROI, within an oak wreath. *T. N.*, pl. xiv. fig. 7. M. Lenormant says that these medals were worn by the newsvendors who hawked the public papers. Each newsvendor had a number, and M. Lenormant has figured a No. 167 in the *T. N.* The Municipality of Paris fixed the number of the newsvendors at 300, in December, 1789. The medal was engraved by M. Nicolas Marie Gatteaux. Dia. $2\frac{1}{4}$in. 20. 1. 70. 4

453. Medal, in brass, looped for suspension. *Obv.* Oval escutcheon with three fleur-de-lis upon it, under a crown, surrounded by the order of the Holy Ghost, and two olive branches. *Rev.* The legend, LOTERIE ROYALE DE FRANCE. Dia. $2\frac{1}{8}$in. 20. 1. 70. 5

454. Two metal buttons, enamelled in front, with profile portrait of the Dauphin (?) in black and white. Dia. $1\frac{1}{8}$in. 20. 1. 70. 6

455. Badge of white satin ribbon, printed in black, with the arms of France between an olive and palm branch, surmounted by a flag, on which is inscribed, VIVE LA LIBERTE SOUS L'EMPIRE DE LA LOI. At the top of the badge, VIVE LA NATION VIVE LA ROI; and at the bottom, VIVE NEKER. $3\frac{5}{8}$in. × $1\frac{3}{4}$in. 20. 1. 70. 7

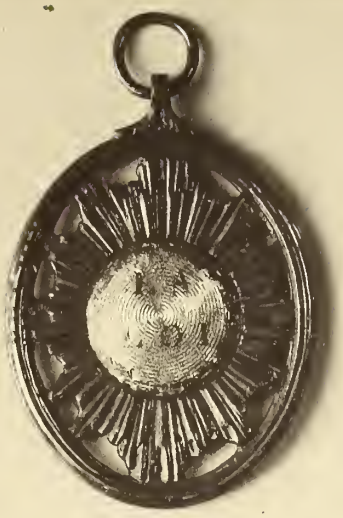
456. White satin badge, with design printed upon it. On an oval in the centre is a cross with a crown of thorns hanging on it; the oval is surmounted by a coronet, and surrounded by a wreath of oak. Above is the legend, UNION ET LIBERTE; and below, DISTRICT DES THEATINS. The badge is in a slight glass and paper frame. $3\frac{5}{8}$in. × $2\frac{3}{4}$in. 20. 1. 70. 8

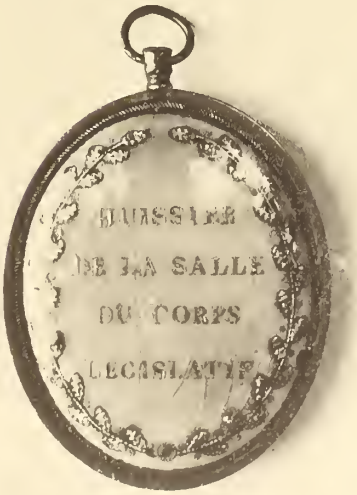
457. Medal, oval shape, in copper gilt (?) looped for suspension. *Obv.* Profile bust of William V., Prince of Orange (?) between two thin branches. *Rev.* A bunch of arrows tied up, and the initials, W P O V. $1\frac{5}{8}$in. × $1\frac{1}{4}$in. 20. 1. 70. 9

458. Medal, oval shape, in copper gilt (?) looped for suspension. *Obv.* Female figure standing on a pedestal, holding a spear, on which is the republican cap, and supporting the fasces. On the pedestal, scales and other symbols. Legend, REPUBLIQUE FRANÇAISE. In the exergue, AMELIN. *Rev.* The legend, ACTION DE LA LOI TRIBUNAL D'APPEL between an olive and oak branch. In the exergue, A. With the exception of the artist's signature, similar to fig. 4, plate lxxxi. *T. N.* $1\frac{9}{16}$in. × $1\frac{1}{4}$in. 20. 1. 70. 10

459. Medal, oval shape, in copper gilt, looped for suspension. *Obv.* Similar to No. 458, *Rev.* Similar to No. 458, with exception of legend, which reads, ACTION DE LA LOI TRIBUNAL DE PREMIERE INSTANCE. With the exception of the artist's signature, similar to fig. 7, plate lxxxi. *T. N.* $1\frac{9}{16}$in. × $1\frac{1}{4}$in. 20. 1. 70. 11

460. Medal, oval shape, in copper gilt, looped for suspension. *Obv.* Similar to No. 458, excepting the name in the exergue, which is MAURISSET. *Rev.* Similar to No. 459, excepting the initial in the





518. 559. 454.

490. 512. 455.

462. 554. 522.

exergue, which is M. With the exception of the artist's signature, similar to fig. 7, plate lxxxi. *T. N.* $1\frac{9}{16}$in. × $1\frac{1}{4}$in. 20. 1. 70. 12

461. Medal, exactly similar to No. 460, excepting that the name Maurisset is in full on the exergue of the reverse, and the initial M on the obverse. See *T. N.*, plate lxxxi., fig. 7. $1\frac{9}{16}$in. × $1\frac{1}{4}$in. 20. 1. 70. 13

462. Medal, similar to No. 461, excepting the legend on the reverse, which is ACTION DE LA LOI TRIBUNAL CRIMINEL, and in the exergue MAURISSET F. See *T. N.*, plate lxxxi., fig. 6. $1\frac{9}{16}$in. × $1\frac{1}{4}$in. 20. 1. 70. 14

463. Medal, oval shape, in copper gilt, looped for suspension. The obverse and reverse are similar, the legend, RESPECT A LA LOI, between two oak branches. 2in. × $1\frac{1}{2}$in. 20. 1. 70. 15

464. Medal, oval shape, in white metal, looped for suspension. Similar to No. 463, with the exception of having the initial M in the exergue on one side. See *T. N.*, pl. xxxvi., figs. 1 and 2. The following decree was framed by the National Legislative Assembly, 12th July, 1792 : — "The administrators of the department and the district, the procureurs-general and the procureurs-magisterial, shall carry, in the exercise of their functions, a tricolour ribbon over the shoulders, and a medal, inscribed, RESPECT A LA LOI." The decree goes on to state that the metal of one class of medals shall be yellow, and of the other class white. [*T. N.*] 2in. × $1\frac{5}{8}$in. 20. 1. 70. 16

465. Medal, oval shape, in white metal, looped for suspension. *Obv.* Standing female figure, as in No. 458, with part of an indistinct inscription at her feet, ...ON, and below, LIBERTÉ . ÉGALITÉ ; around is, REPUBLIQUE FRANÇAISE ; and in the exergue, MAURISSET. *Rev.* As in No. 463. See *T. N.*, plate li., fig. 7. 2in. × $1\frac{5}{8}$in. 20. 1. 70. 17

463. Medal, oval shape, in copper gilt, looped for suspension. *Obv.* A trophy, of sword, republican cap, open book, inscribed SECRETS LOI, two fasces, &c., and the legend, LOIX, JUSTICE, UNION, FORCE, D'UN PEUPLE LIBRE ; in the exergue, M. F. *Rev.* The legend, ACTIONS DE LA LOI, between oak branches ; and in the exergue, MAURISSET F. See *T. N.*, plate l., fig. 3. $1\frac{7}{16}$in. × $1\frac{1}{4}$in. 20. 1. 70. 18

467. Medal, circular shape, in copper gilt (?), looped for suspension. Trophy of a Maltese cross, each arm terminating in a fleur-de-lis, and a sceptre surmounted by a right hand, and a sword with republican cap on the point. See *T. N.*, plate iii., fig. 4. Probably worn by the usher of a Knight of Malta. Dia. $1\frac{5}{8}$in. 20. 1. 70. 19

468. Medal, circular shape, in copper gilt (?), looped for suspension. Obverse and reverse the same ; the legend, ACTIONS DE LA LOI, between two olive branches. Dia. $\frac{7}{8}$in. 20. 1. 70. 20

469. Medal, oval shape, in copper gilt, looped for suspension. On either side the legend, ACTION DE LA LOI. $1\frac{1}{16}$in. × $1\frac{3}{8}$in. 20. 1. 70. 21

470. Medal, similar to No. 469. *Obv.* Trophy, fasces, and open book with LOI upon it, between two oak branches. *Rev.* Same as No. 469. $1\frac{3}{4}$in. × $1\frac{1}{2}$in. 20. 1. 70. 22

471. Badge, in shape of rays emanating around two tablets, in brass (?), looped for suspension. The tablets are coated with white enamel, and painted in gold, DROITS DE L'HOMME-CONSTITUTION, with some illegible writing. See *T. N.*, plate XXXV., fig. 4. The National Legislative Assembly framed the following decree on the 12th July, 1792 :—"The members of the Legislative Corps shall carry, whilst occupying their seats, or forming part of a deputation, or executing a commission, a tricolour ribbon in three wavy bands. This ribbon shall be placed over the shoulders; the tables of the law shall be attached to the lower end; the book shall be of metal, gilt, and open. On the left sheet must be the words,—THE RIGHTS OF MAN, and upon the right sheet the word,—CONSTITUTION." There can be no doubt but that this is one of the decorations worn by a member of the Legislative Assembly.—[*T. N.*] Dia. $2\frac{7}{8}$in.
20. 1. 70. 23

472. Medal, in bronze. *Obv.* Figure of Republic hurling a thunderbolt at insignia of royalty, which she crushes under her foot. Legend, LE . X . AOUST . MDCCXCII. *Rev.* Legend, A LA MEMOIRE DU GLORIEUX COMBAT DU PEUPLE FRANÇAIS CONTRE LA TYRANNIE AUX TUILERIES. 20. 1. 76. 7
Presented by S. A. Thompson Yates.

473. Medal, in copper. *Obv.* Soldiers swearing allegiance to the Revolutionary Constitution, and the date, 14 July, 1790. *Rev.* Legend, MONNERON FRERES NEGOCIANS A PARIS . 1792. 20. 1. 76. 8
Presented by S. A. Thompson Yates.

474. Small badge, in metal, in shape of the republican cap, looped for suspension. H. $1\frac{1}{8}$in.
20. 1. 70. 24

475. Medal, oval shape, in copper gilt (?), looped for suspension. *Obv.* Female figure holding spear and cap, and tablet inscribed DROIT DE L'HOMME ART. I., between two oak branches, and the legend, RESPECT A LA LOI : below is the legend, REPUB. FRANC. *Rev.* The legend, RESPECT A LA LOI, between two oak branches; below is the legend, REPUB. FRANC. See *T. N.*, plate li., fig. 8. 2in. × $1\frac{3}{4}$in. 20. 1. 70. 25

476. Badge, in copper gilt (?), looped for suspension, and with pin for fixing to clothing; cross swords upon red velvet ground. $2\frac{5}{8}$in. × 2in.
20. 1. 70. 26

477. Badge, similar to No. 476. $1\frac{5}{8}$in. × $1\frac{1}{4}$in. 20. 1. 70. 27

478. Badge, similar to No. 476, with fragment of tricolour silk ribbon for ground. $1\frac{3}{4}$in. × $1\frac{3}{8}$in.
20. 1. 70. 28

479. Badge, similar to No. 476, with enamelled blue background, on which is the cap in red, and the the date, 1793, in gold. $1\frac{11}{16}$in. × $1\frac{3}{8}$in. 20. 1. 70. 29

480. Badge, in brass (?), in shape of rays emanating from a circle, on which is inscribed on both sides, RESPECT AUX CENDRES DES MORTS. See *T. N.*, plate lii., fig. 9. Worn by the *Commissaires des Morts*, who accompanied the funeral processions to the cemetery. [*T. N.*] Dia. $2\frac{7}{8}$in.
20. 1. 70. 30

481. Circular badge, of thick paper (?), painted in red, white, and blue, with the sword and cap and flags, and the legend, VIVE LIBRE. Dia. $3\frac{1}{4}$in. 20. 1. 70. 31

482. Circular badge, in white metal, in shape of a radiated eye on both sides. Dia. $1\frac{5}{8}$in.
20. I. 70. 32

483. Badge, in hexagonal shape, in white metal, looped for suspension, with eye in centre, surrounded by oak wreath and surmounted by fasces. See *T. N.*, plate lviii., fig. 2. This decoration and the next were worn by the keepers of the Natural History Museum, and of the Museum of the Louvre. The white metal one was worn in the Natural History Museum, and the gilt one in the Louvre. [*T. N.*] $2\frac{7}{8}$in. × $1\frac{3}{8}$in.
20. I. 70. 33

484. Badge, similar to No. 483, in copper gilt. $2\frac{7}{8}$in. × $1\frac{3}{8}$in.
20. I. 70. 34

485. Badge, in red velvet, with inscription, worked in gold thread, CONSTITUTION LIBERTE EGALITE VEILLEZ. $2\frac{1}{2}$in. × $2\frac{1}{4}$in.
20. I. 70. 35

486. Badge, of tricolour satin ribbon, with embroidered design upon it, a heart surrounded by a crown of thorns, and the legend, 2 B 6 D FEVILLANS. $2\frac{3}{4}$in. × $1\frac{3}{4}$in.
20. I. 70. 36

487. Oval badge, in black material, embroidered with the legend, LA LOI ET LA PAIX (?), in very rotten and disfigured condition. $1\frac{3}{4}$in. × $1\frac{1}{4}$in. 20. I. 70. 37

488. Oval badge, in material of three colours, and embroidered in the centre in gold thread, with trophy of flags, escutcheon, &c., surmounted by a crown. The badge is in a very rotten condition. $4\frac{1}{2}$in. × $4\frac{1}{4}$in. 20. I. 70. 38

489. Badge, of brass (?), in shape of two laurel branches, enclosing a mural crown (representing the Bastille (?), with the republican cap stuck on the central tower, and below, the legend, VIVRE LIBRE OU MOURIR. A decoration given to the non-military conquerors of the Bastille. See *T. N.*, plate iv., fig. 3. Dia. 2in.
20. I. 70. 39

490. Badge, a strip of tricolour ribbon, with printed design—a tower falling, and below, a ship sailing. At the top, LE 14 JUILLET 1789, and below, VAINQUEUR DE LA BASTILLE. $2\frac{7}{8}$in. × $1\frac{5}{8}$in.
20. I. 70. 40

491. Badge, in brass, looped for suspension, in shape of a mural crown (representing the Bastille), inscribed on the back, RECOMP^{SE} N^{EE} D^{EE} A AIMÉ DE LA SALLE VAINQ^{R} DE LA BASTILLE 1790. W. $1\frac{1}{8}$in.
20. I. 70. 41

492. Oval badge, a copper gilt (?) frame, looped for suspension, enclosing a plate of translucent blue enamel (now very much broken), on which is, in gilt, the legend, LA LOI ET LA PAIX, within an oak (?) wreath. The badge is attached to a strip of tricolour ribbon. $1\frac{7}{8}$in. × $1\frac{1}{2}$in.
20. I. 70. 42

493. Oval badge, a copper gilt (?) frame, looped for suspension, enclosing two enamel plaques, each with deep blue ground, with the legend, in silver, LA LOI ET LA PAIX, surrounded by a border of translucent red enamel dots. Under the legend, on one side, is the republican cap, surrounded by a wreath. $1\frac{13}{16}$in. × $1\frac{1}{2}$in. 20. I. 70. 43

494 Oval badge, a copper gilt (?) frame, looped for suspension, enclosing two enamel plaques. *Obv.* Gilt figure of standing female with spear, cap, and fasces, on a deep

blue enamel ground, and the legend, in gilt, REPUBLIQUE FRANÇAISE. *Rev.* The legend, LA LOI ET LA PAIX, surmounted by five stars, and enclosed by oak branches of green enamel, on a deep blue enamel ground. $1\frac{5}{16}$in. × $1\frac{5}{8}$in.
20. 1. 70. 44

495. Oval badge, an enamel plaque in a copper gilt (?) frame. In the centre is the legend, LA LOI ET LA PAIX, in gilt letters on deep blue enamel, enclosed in an oak wreath of green enamel. Outside this is a border of pink enamel, with the legend, UNITÉ INDIVISIBILITE DE LA REPUBLIQUE LIBERTÉ, EGALITÉ, OU LA MORT. $1\frac{5}{16}$in. × $1\frac{5}{8}$in.
20. 1. 70. 45

496. Badge, of blue silk ribbon, embroidered in metallic thread and beads, with legend, LA LOI ET LA PAIX, and a border. On the back of the card is written, in old pen and ink writing, SIGNES DISTINCTIS (?) DES JUGES DE PAY PENDT LA RÉVOLUTION. PROVENANT DE MR. FAUVEL (?) DE PIQUERME JUGE DE PAY À LILLE EN 1793. $2\frac{7}{8}$in. × $1\frac{7}{8}$in.
20. 1. 70. 46

497. Badge, of blue silk, embroidered in white silk, with the legend, LA LOI ET LA PAIX. Two strings of tricolour ribbon are still attached. 5in. × 3in. 20. 1. 70. 47

498. Badge, of brass, looped for suspension, in shape of rays emanating from a circle, which is, on both sides, of deep blue enamel, inscribed, with gold letters, LA LOI ET LA PAIX. $1\frac{3}{4}$in. × $1\frac{3}{8}$in.
20. 1. 70. 48

499. Oval badge, of brass (?), looped for suspension. On either side in the centre is a circle of blue enamel, with the legend, in gilt letters, LA LOI, with wreath round, and rays emanating from it. $2\frac{1}{8}$in. × $1\frac{3}{4}$in. 20. 1. 70. 49

500. Badge, similar to No. 499, excepting that the legend has a white enamelled oak wreath round it. $1\frac{5}{16}$in. × $1\frac{1}{2}$in. 20. 1. 70. 50

501. Badge, similar to No. 499, excepting that the enamel from one side is missing, and that the legend has a green wreath round it. $2\frac{1}{8}$in. × $1\frac{3}{4}$in. 20. 1. 70. 51

502. Badge, similar to No. 499, excepting that the metal is white, and the legend is, RESPECT A LA LOI, between two green oak branches. 2in. × $1\frac{11}{16}$in. 20. 1. 70. 52

503. Badge, similar to No. 499, excepting the legends, one of which is, RESPECT A LA LOI, and both have green wreaths round them. 2in. × $1\frac{11}{16}$in. 20. 1. 70. 53

504. Badge, similar design to No. 499. Legend, LA LOI ET LA, and RÉPUBLIQUE FRANÇAISE, surrounded by green oak wreaths. 2in. × $1\frac{11}{16}$in. 20. 1. 70. 54

505. Badge, similar in design to No. 499. Legends, LA LOI, and LA LOI LA RÉPUBLIQUE FRANÇAISE, surrounded by geeen wreaths. 2in. × $1\frac{11}{16}$in. 20. 1. 70. 55

506. Oval badge, mounted on blue silk, and framed in circular copper gilt frame. Trophy of sword, branch, three fleur-de-lis, and cap, in silver, gold, and red, and the initials L P R. Around is the legend, in silver, LIBERTÉ SALUS URBIS FIDELITÉ, on a blue enamelled ground. The oval copper gilt frame has a palm branch on one side and olive branch on the other. $1\frac{9}{16}$in. × $1\frac{3}{8}$in. 20. 1. 70. 56

507. Circular badge, of crochet work, worked in pink, grey, white, and green threads. Enclosed in a circular brass frame. Dia. 2½in.
20. 1. 70. 57

508. Silver badge, octagonal shape, with design and legends in relief. Seated female figure, with mural crown representing the tower of Marseilles, holding caduceus and trident in right hand, and olive branch, surmounted by republican cap, in the left, which leans upon a shield bearing the arms of Marseilles. Behind her is the rising sun ; at her feet a crocodile, licking her feet, which are placed on bales labelled R. M.—EM. By her side are fruits, an anchor, a dog overturning a vase of coins, a barrel branded T E M, a bunch of arrows, and a feather crown. Signed, L. CAUVIN AINE F^T. Above is the legend, HOMMAGE AUX SOUTIENS DE LA LIBERTÉ NAISSANTE, and below, PRESENTE A LA MUNICIPALITE DE MARSEILLE L'AN 1790 PAR L'AUTEUR. See *T. N.*, plate xxvi., fig. 7. 3⅝in. × 2⅝in.
20. 1. 70. 58

509. Oval badge, of glazed white pottery, pierced for attaching to clothing, painted in gilding and pink and blue, with a trophy of a heart, sword, spade, and sceptre, surmounted by a wreath. 1⅞in. × 1½in.
20. 1. 70. 59

510. Oval badge or ornament, in brass, pierced for suspension, with the figure of a cock on the summit of a rock, with right foot extended, and below, the legend, SURVEILLANCE. See *T. N.*, plate lvii., fig. 6. Probably worn by some watchman or keeper of a national public building. 2½in. × 1¾in.
20. 1. 70. 60

511. Oval badge, of silver (?), with gilt metal frame, looped for suspension, engraved on one side, ADM^EN DE CARRENDIS GT D'AIX LA CHAP^LE JULIERS UCA (?) ; and on the reverse, RÉPUBLIQUE FRANÇAISE, with the republican cap, &c. 2⅛in. × 1¾in.
20. 1. 70. 61

512. Circular badge, a copper gilt frame enclosing two circular coloured prints—one of a military drummer-boy, over which is the legend, BARRA NE A PALAISE AU DIS^T DE VERSAILLES AGE DE 13 ANS ; the other of a seated female figure, with her right foot on a two-headed serpent, and holding the republican cap in her left hand, and supporting the fasces in her right ; below is the legend, LIBERTE. "Paul-François Barras (1755-1829). The reckless, shipwrecked man : flung ashore on the coast of the Maldives long ago, while sailing and soldiering as Indian fighter : flung ashore since then, as hungry Parisian pleasure-hunter..... A man of heat and haste ; defective in utterance ; defective, indeed, in anything to utter ; yet not without a certain rapidity of glance, a certain swift, transient courage..... He is tall, handsome to the eye, 'only the complexion a little yellow' ; but 'with a robe of purple, with a scarlet cloak and plume of tricolour, on occasions of solemnity,' the man will look well."—Carlyle's *French Revolution*, vol. iii., p. 43. Dia. 2⅜in.
20. 1. 70. 62

513. Circular medal, of brass (?), looped for suspension. *Obv.* Standing female figure, the Republic, with spear and cap, holding a plumbline, and resting her left hand on a column, which is signed on the base GATTEAUX. The subject is within a laurel wreath. *Rev.* The legend, LOTERIE NATIONALE, with helmet

over it, and plumbline below, with the figures B * 144 ; around the legend, RÉPUBLIQUE FRANÇAISE. See *T. N.*, plate lxv., fig. 1. This was one of the medals worn by the official hawkers, the representatives of the various lottery bureaux, who sold the tickets in the streets. B 144 signifies Bureau No. 144. Dia. 2¼in.
20. 1. 70. 63

514. Circular medal, of brass (?), looped for suspension. *Obv.* The legend, LA NATION LA LOI LE ROI, and three fleurs-de-lis ; and around the legend, L'UNION FAIT NOTRE FORCE FORTS DE LA VILLE DE SOISSONS. *Rev.* The republican cap on a sword, and the legend, MUNICIPALITÉ DE SOISSONS LE 24 MARS, L'AN 2ME DE LA LIBERTÉ 1790. Nº ... (Here should be the number of the fort to which the wearer of the medal was attached.) See *T. N.*, plate xviii., fig. 7. The medal was engraved by Nicholas Marie Gatteaux. Dia. 2 5/16in.
20. 1. 70. 64

515. Badge, in copper gilt, looped for suspension, in shape of a circle with rays coming from it. In the centre is blue enamel, with crossed axes and the initials T R gilt upon it. Dia. 2in.
20. 1. 70. 65

516. Oval badge, in soft white metal, lead (?) *Obv.* Schooner (?) sailing, with one flag flying and the other falling into the water, and with a figure of Victory, holding two laurel wreaths, standing in the stern. Signed below, FEHRMAN (?). *Rev.* Between two olive branches, the legend, 40 FIENTELIGE FARTYG ERÖFRADE DEN 15 MAII 1790. 2in. × 1¼in.
20. 1. 70. 66

517. Oval badge, in brass, looped for suspension. *Obv.* In the centre, ARRÊTÉ DES REPRÉSENTAN DU PEUPLE 25 BRUMRE L'AN IIME R. F, and around, COMMISSION MILITAIRE A FEURS. *Rev.* In the centre, the republican cap on a spear, and streaks of forked lightning ; and around, LE PEUPLE SOUVRAIN VENGEANCE NATIONALE. See *T. N.*, plate li., fig. 1. After the taking of Lyons, a tribunal was instituted, named the *Commission de Justice Populaire*, to try those who had taken part in the resistance. The tribunal sat at Lyons and at Feurs, then capital of the Department of the Loire. On the 15th of November, 1792, (25 Brumaire, l'an 2,) this tribunal was replaced by another, called the *Commission de Justice Militaire*, the members of which wore this decoration. [*T. N.*] 2¼in. × 1¾in.
20. 1. 70. 67

518. Four buttons, of common metal, with glass fronts, under which are small coloured prints, with subjects emblematic of revolutionary principles :—1. Female figure, with compass, measuring a triangle, on which are the letters C. T. N. ; below is the formula, T = C + N. By her side is a globe, with three fleur-de-lis on it. 2 and 3. An old priest and armed warrior, and between them a labouring man, on whose bent back they are holding a globe, with three fleur-de-lis upon it—symbolic of the supposed political impositions, by the clergy and nobility, upon the lower orders. 4. Justice in the sky amongst clouds, on which are written the names LUDOV XVI. and NECKER ; and below, the armed warrior and priest and labourer, as in the last, all three supporting the globe. See *T. N.*, plate v., where are figured some medals bearing devices similar to some of these buttons. The device on button No. 1 symbolises, in a geometric

figure, the equality of the three orders of the state, the clergy, nobility, and the tiers-état or people. This is indicated by the initials, T = C + N, viz., the people are equal to the clergy plus the nobility. Two of the other buttons represent France supported on the back of a peasant, with the noble and priest standing by; and on the fourth button, all three seem equally concerned in supporting the country. Dia. of each 1½in. 20. 1. 70. 68

519. Badge, in shape of a republican cap, looped for suspension, and mounted on one side with glass set round with coloured pastes. Below the glass, on a blue ground, is a white wax profile bust of Marat. H. 1¾in. 20. 1. 70. 69

520. Chain, of white metal, the links composed alternately of broad banded rings and round flat rings. Upon the broad rings are devices, the republican cap, and portraits of Marat and Le Pelletier. 20. 1. 70. 70

521. Badge, a frame enclosing two coloured prints; on one are two busts, one of Marat and the other of Pelletier; on the other, a seated female figure, with spear and cap, and laurel wreath and plumbline. 2¾in. × 2⅜in. 20. 1. 70. 71

522, Badge, a frame enclosing two prints; on one four heads, Marat, Le Pelletier (?), Barras (?), and (?) ; on the other is a small boy, with watering can, watering a growing lily. 1⅞in. × 1½in. 20. 1. 70. 72

523. Finger or scarf ring, of silver (?), with small gilt plate in front, with two heads of Marat and Le Pelletier, and stars over them upon it in relief. 20. 1. 70. 73

524. The same, the portraits having broken away from it. Also, the legend, LE PELLETIE MARTIR DE LA LIBERTÉ MARAT MARTIR DE LA LIBERTÉ. 20. 1. 70. 74

525. The same, with three heads upon the gilt plate, and a star over each—Marat, Le Pelletier, and Chalier. See *T. N.*, plate xlix., figs. 2 and 5, where heads similar to these are engraved. These heads are so clearly figured and named upon fig. 2, in the plate referred to, that there can be no doubt of their identity. The writer ventures to think, however, that M. Lenormant has described No. 5 inaccurately in the letter-press, in stating that the heads of Barras and Viola are there, it being evident that the heads of Marat and Le Pelletier are repeated. 20. 1. 70. 75

526. Circular badge, in copper gilt (?), looped for suspension. An open upright book amongst rocks, with the initials P.M.C.V. and an owl perched on the top. On the back are some indistinct scratches, part of an inscription, JUIX(?) Dia. 1½in. 20. 1. 70. 76

527. Small circular tricolour badge. Dia. ⅞in. 20. 1. 70. 77

528. Lozenge-shaped decoration, of copper gilt, looped for suspension. *Obv.* A sword and crown, and the legend, IGNORANT NE DATOS NE QUISQUAM SERVIAT ENSES. *Rev.* Broken chains and padlock, and the legend around, LA LIBERTÉ CONQUISE LE 14 JUILLET 1789. See *T. N.*, plate vii., fig. 11. This medal-decoration was only officially struck for the officers and soldiers of the French Guard, and to the staff officers of the National Guard

of Paris who were found at the siege of the Bastile. [*T. N.*] 1¼in. × 1in. 20. 1. 70. 78

529. Brass chain, with two oval badges attached: on one side of each is a bell, and on the other (in one case) the republican cap and the legend, BARNABITES 1791; and in the other case, simply the legend and date. See *T. N.*, plate xxxii., figs. 2 and 11. About the year 1790, a number of mints were started, for making money out of the bells of the various suppressed churches and convents of Paris. The principal of these mints, which is found mentioned in a report to the National Assembly, dated 21 September, 1791, was in the ancient Church of the Barnabites, in front of the Palais de Justice, and this badge was used by those employed at the mint to gain admission into the workshops. [*T. N.*] Each badge 1⅛in. × 1in. 20. 1. 70. 79

530. Brass and steel watch key, with republican emblems on the handle; the cock and radiated eye within a triangle, and scales and sword and sceptre. L. 1⅝in. 20. 1. 70. 80

531. Watch key, in copper and steel. On the handle are republican symbols, the spear, cap, and fasces, and the legend, RÉPUBLIQUE FRANÇAISE; and on the other side, a tree and the initials L B T E. L. 1¾in. 20. 1. 70. 81

532. Circular medal or badge, in copper gilt (?), looped for suspension. *Obv.* A shrine (?) with triple crown, and curtains at side. Legend around, DEI . AUXILIO . EXCUSSIT . AQUILAM . LEO. *Rev.* BARBARA . CAMMAERT . PAUVER CLARISSA . EXPULSA . 3 . IUNII . 1784 . RESTAURATA . 27 . BRIS . 1790. Dia. 1½in. 20. 1. 70. 82

533. Circular medal or badge. in copper, looped for suspension. *Obv.* The fasces between a laurel wreath and branch, over a tablet. *Rev.* The legend (around) LA NATION LA LOI ET LE ROI. See *T. N.*, plate xlii., fig. 14. In the plate referred to there is a head of Louis XVI. in the centre of the reverse of this medal. The head has evidently been erased from this specimen, for traces of the outline are still to be seen on the surface of the scratched metal. Dia. 1⅛in. 20. 1. 70. 83

534. Badge, in shape of a twisted hunting horn, looped for suspension, with small tablet in centre, with a man and a stag on one side, and the legend, 2 . HUB... PPN ; and on the reverse, a key and (?) and the initials S . H . Dia. 1¼in. 20. 1. 70. 84

535. Medal, formed of two thin plates of iron, bound with a copper rim. *Obv.* View in a street, with a column in the foreground; around is the legend, SUR LES RUINES DU DESPOTISMES EST ELEVE LA LIBERTÉ; and in the exergue, A LA GLOIRE DE LA NATION FRANÇAISE L'AN 3 DE LA LIBERTE. *Rev.* The legend, LEGISLATEURS N'OUBLIEZ JAMAIS LE SERMENT QUE VOUS PRONONCATES DE MAINTENIR DE TOUT VOTRE POUVOIR LA CONSTITUTION LE 1ER OCTOBRE 1791. CETTE EPOQUE VOUS EST REITEREE PAR PALLOY PATRIOTE. Palloy is described as a "French medallist," in Phillips' *Dictionary of Biographical Reference.* See *T. N.*, plate xxxiv., fig. 3. This medal refers to a project to place a column upon the site of the Bastile, and was presented to the members of the

Legislative Assembly by M. P.— F. Palloy, the 11th October, 1792. M. Palloy at the same time announced that the demolition of the Bastile, with which he had been charged, was entirely completed. The legend on the reverse recalls the oath taken by the Members of the Assembly at their installation. [*T. N.*] Dia. $1\frac{7}{16}$in. 20. 1. 70. 85

536. Oval medal or badge, in white metal (silver?), looped for suspension. The front and back of this medal have been made separately and joined; they are now separate. *Obv.* The legend, TRESOR DE LA VILLE SAUVÉ ET CONSERVÉ LE 5 OCTOBRE 1789, between two oak branches. *Rev.* A shield with fleur-de-lis and ship, surmounted by republican cap on spear, between two oak branches; above is the legend, MAIRIE DE PARIS, and below, DUPRE F. See *T. N.*, plate xii., fig. 3. On the 5th of October, 1789, an attempt was made to rob the municipal treasure chest of Paris, two packets of money were actually stolen, and both recovered; one by an official, and the other through an unknown source. The commune issued an inscribed ribbon, to recompense those opposed to the pillage; and from that ribbon this medal was no doubt struck. [*T. N.*] $1\frac{3}{8}$in. × $1\frac{1}{4}$in. 20. 1. 70. 86

537. Circular medal, in copper gilt, looped for suspension. *Obv.* An altar with fire on it, and plumb-line attached to front, surrounded by a group of artistic implements; around, the legend, LOGE CHAPITRALE DES ARTS ET DE L'AMITIÉ; and in the exergue, 5819 COQUARDON . CH. K. S. *Rev.* Cross, with superscription, rose, and two swords, within a serpent with its tail in its mouth; around is the legend, UNION . ZELE . RÉGULARITÉ . O . DE PARIS. Dia. $1\frac{3}{8}$in. 20. 1. 70. 87

538. Badge, in brass, looped for suspension. *Obv.* The legend, rudely engraved, VIVE LOUIS 17 ROY DE FRANCE 9 TOR 1794. *Rev.* A fleur-de-lis, and legend, rudely scratched, LOUIS 17 ROY DES FRANÇOIS. See *T. N.*, plate liv., fig. 7. This decoration appears to have been carried by some Vendéan during the wars of 1793-4. The date 9 TOR (Thermidor), engraved as the other inscriptions, was probably added after the fall of Robespierre and the revolutionary government, which raised the hopes of the royalists. [*T. N.*] Dia. $1\frac{3}{16}$in. 20. 1. 70. 88

539. Circular medal, in bronze (?) with silver rim, looped for suspension. *Obv.* Shield with cross in centre, and legend around, TREUE UND EHRE. "Fidelity and honour." *Rev.* The legend, AUGUST MDCCXCII, between two laurel branches. Round the silver rim, HENRY JOSEPH GUILLOT VON LUZERNE. This medal was evidently an award to a survivor of the defence of the Palace of the Tuilleries by the Swiss guards, 10th August, 1792. Dia. $1\frac{1}{8}$in. 20. 1. 70. 89

540. Badge and chain, in copper gilt (?). On one side of the badge is the legend, HUISSIER DU GOUVERNEMENT, and over it folding drapery, and below, two olive branches; and on the reverse are a laurel and oak wreath entwined. See *T. N.*, plate lxxxi., fig. 10. Dia. $2\frac{5}{16}$in. 20. 1. 70. 90

541. Badge, in brass, looped for suspension, similar to No. 540, with the legend written, HUISSIER DU

GOUVERNEMENT. See *T. N.*, plate lxxxi., fig. 11. Dia. $2\frac{5}{16}$in.
20. 1. 70. 91

542. Badge and chain, in white metal. On one side of the badge, HUSIER DELLE FINANSE; and on the reverse, the initials G. N. in monogram. Dia. $2\frac{1}{4}$in. 20. 1. 70. 92

543. Circular badge, in copper gilt (?), looped for suspension. On one side, between laurel branches, the legend, ADMINISTRATION GENERALE. The other side is quite plain. Dia. $1\frac{7}{8}$in. 20. 1. 70. 93

544. Circular badge, in brass, looped for suspension. A spear, surmounted by the republican cap, and with triangle and radiated eye and two oak branches; over it the legend, SURVEILLANT AUX DEMOLITIONS, and below, No. 39. No reverse. See *T. N.*, plate l., fig. 2. By the orders of the National Convention, the chateau de Pierre-Scise, in the neighbourhood of Lyons, called the *Bastille Lyonnaise*, and other buildings in Lyons, were demolished, and as many as 20,000 workmen took part in the demolitions; these men were divided into brigades, the superintendents of which wore badges similar to the one here described. [*T. N.*] Dia. $2\frac{5}{16}$in. 20. 1. 70. 94

545. Circular badge, in brass, looped for suspension. *Obv.* The legend, N° 26 INSPECTEUR GENERAL DE L'ILLUMINATION PUBLIQUE DE LA VILLE DANVERS. *Rev.* ETABLIE EN L'ANG SOUS LA PREFECTURE DU C^N. DHERBOUVILLE LUX IN TENEBRIS LUCET. Dia. $2\frac{3}{8}$in. 20. 1. 70. 95

546. Circular badge, in brass, looped for suspension. *Obv.* The republican cap radiated; above, the legend, SERVICE DU CONSEIL DES 500, and below, on a tablet, HERISSON. *Rev.* Winged caduceus, with two serpents, and around, the legend, TOUT HOMME UTILE EST RESPECTABLE. See *T. N.*, plate lvi., figs. 2 and 3. The legislative body was divided into the Council of Ancients and the Council of the Five Hundred, in October, 1795. This badge was carried by the servants in the meeting hall of the Council of the Five Hundred. [*T. N.*] *Herisson* is probably the name of the servant. Dia. $2\frac{1}{4}$in. 20. 1. 70. 96

547. Oval badge, in copper gilt (?), looped for suspension. *Obv.* Standing female figure of the Republic, with spear and cap, and shield; around, the legend, COMMISSION DE SURVEILLANCE DES SEQUESTRES. *Rev.* The fasces, spear, axe, and cap, between oak branches; and over them the legend, A COMMUNE AFFRANCHIE, and below, LIBERTÉ EGALITÉ. See *T. N.*, plate l., fig. 1. Some of the measures taken by the National Convention against the town of Lyons have been mentioned under No. 544; and besides the Committees of Demolition, there were others of Sequestration and Denunciation. This medal was worn by the agents of the Committee of Sequestration. [*T. N.*] 2in. × $1\frac{9}{16}$in. 20. 1. 70. 97

548. Circular badge, of brass, looped for suspension. *Obv.* An axe and (?) crossed, and around, the legend, SAPEURS POMPIERS DE LA VILLE DE DOLE. *Rev.* The legend, HONNEUR UNION CELERITE. Dia. $1\frac{1}{2}$in. 20. 1. 70. 98

549. Oval medal, in lead (?), looped for suspension. *Obv.* Winged genius, with flame on his head, resting on a column and reading from a

book, which is inscribed DE LA GLOIRE. On the ground before him is a globe, and behind a book, signed on the ground, CHAVANNE F. : around is the legend, LA PATRIE ENCOURAGE ET RECOMPSE LES TALENS. *Rev.* The legend, PRIX D'ÉMULATION, between oak and laurel branches. See *T. N.*, plate liv., fig. 4. This medal was engraved by Jean-Marie Chavanne Pere, and appears to have been used about 1794 at the distribution of prizes in the schools at Lyons. [*T. N.*] 1¾in. × 1$\frac{5}{16}$in. 20. 1. 70. 99

550. Oval badge, in copper gilt, looped for suspension. In front, in open work with red material behind it, is a trophy of the fasces, axe, cap, and swords, and the legend, REPUBLI FRANC, and below, VETERANS, with olive and oak branches around. See *T. N.*, plate lxiv., fig. 8. 2in. × 1$\frac{11}{16}$in. 20. 1. 70. 100

551. Oval badge, brass mounted, looped for suspension. *Obv.* Dark blue enamel ground, with radiated eye, and below it the traces of an erased fleur-de-lis ; around is the legend, SURVEILLANT DU PALAIS DES ANCIENS, and oak branches in translucent green enamel. *Rev.* An erased fleur-de-lis, and below it the legend, FRANÇAISE, surrounded by oak branches, as on the obverse. 2$\frac{3}{16}$in. × 1¾in. 20. 1. 70. 101

552. Oval badge, mounted in copper gilt (?), looped for suspension. In front, on a ground of dark blue enamel, is, in gilt, the cap, and stars, and a tree, and the legend, POSTE AUX LETTRES COURIER DE LA RÉPUBLIQUE FRANÇAISE SÛRETÉ CÉLERITÉ. 2$\frac{3}{16}$in. × 1¾in. 20. 1. 70. 102

553. Oval badge, mounted in copper gilt, looped for suspension. In front, on a ground of dark blue enamel, is, in gilt, the legend, SÛRETÉ ET CÉLÉRITÉ COURRIER DE LA MALLE ; between two oak branches, with green translucent leaves. 2$\frac{3}{16}$in. × 1$\frac{13}{16}$in. 20. 1. 70. 103

554. Oval badge, mounted in brass, looped for suspension. Both sides are alike. The legend, HUISSIER DE LA SALLE DU CORPS LÉGISLATIF, in gilt, on a dark blue enamel ground, between oak branches with green translucent leaves. 2$\frac{3}{16}$in. × 1$\frac{13}{16}$in. 20. 1. 70. 104

555. Oval badge, in copper gilt, in shape of rays emanating from an enamelled central circle, with outer rim round the rays, looped for suspension. *Obv.* In gilt, on deep blue translucent enamel, COMMISAIRE ORDONNATEUR, between oak branches with translucent green leaves. *Rev.* In gilt, on similar enamel, LA LOI, within a green laurel wreath. 1$\frac{7}{8}$in. × 1$\frac{5}{8}$in. 21. 1. 70. 105

556. Oval badge, similar to No. 555. *Obv.* COMMISRE DES GUERRES, within a laurel wreath. *Rev.* LA LOI, within laurel wreath. 2$\frac{1}{8}$in. × 1¾in. 20. 1. 70. 106

557. Oval badge, similar to No. 555. *Obv.* ACCUSATEUR MILITAIRE, between oak branches. *Rev.* LA LOI, between oak branches. 2$\frac{1}{16}$in. × 1$\frac{11}{16}$in. 20. 1. 70. 107

558. Oval badge, similar to No. 555. *Obv.* JUGE DE COMMERCE, between oak branches. *Rev.* LA LOI, between oak branches. 2$\frac{1}{16}$in. × 1$\frac{11}{16}$in. 20. 1. 70. 108

559. Oval badge, exactly similar to No. 558, excepting that the legend, LA LOI, is within a laurel wreath. 2$\frac{1}{16}$in. × 1$\frac{11}{16}$in. 20. 1. 70. 109

560. Oval badge, similar to No. 555. *Obv.* AGENT NATIONAL, between oak branches. *Rev.* LA LOI, within an oak wreath. $2\frac{1}{16}$in. × $1\frac{11}{16}$in. 20. I. 70. 110

561. Oval badge, exactly similar to No. 560, excepting that the legend, LA LOI, is between oak branches, and the obverse legend is spelt AGENT NATIONALE. $2\frac{1}{8}$in. × $1\frac{3}{4}$in. 20. I. 70. 111

562. Oval badge, similar to No. 555. *Obv.* COMMISSAIRE DU POUVOIR ÉXÉCUTIF, between two branches. *Rev.* LA LOI, with laurel wreath. $2\frac{3}{8}$in. × 2in. 20. I. 70. 112

563. Badge, similar to No. 555, but without an outer rim round the rays. *Obv.* OFFICIER DE POLICE MILITAIRE, with an oak wreath. *Rev.* LA LOI, within a laurel wreath. $1\frac{13}{16}$in. × $1\frac{7}{16}$in. 20. I. 70. 113

564. Badge, similar to No. 563. *Obv.* COMMISSAIRE DU DIRECTOIRE EXÉCUTIF, between oak branches. *Rev.* RESPECT A LA LOI, between oak branches. $1\frac{7}{8}$in. × $1\frac{5}{8}$in. 20. I. 70. 114

565. Badge, octagonal shape, in copper gilt, looped for suspension. *Obv.* The legend, TRIBUNAL DE CASSATION. (Appeal.) *Rev.* ACTION DE LA LOI. See *T. N.*, plate lxxx., fig. 10. This decoration was worn by the ushers attached to the Tribunal. $1\frac{13}{16}$in. × $1\frac{5}{8}$in. 20. I. 70. 115

566, Heart-shaped badge, in white metal, perforated for fixing on to costume, engraved on one side with the legend, LE 1ER CONSUL DU CEN CHLES LEROY GDIER À CHEVAL DE LA GARDE DES CONSULS, between laurel branches. $3\frac{1}{2}$in. × 3in. 20. I. 70. 116

567. Circular badge, in copper gilt, looped for suspension. *Obv.* NICOT PAYEUR DES EQUIPAGES DU PR CONSUL. *Rev.* SERVICE INTERIEUR DU PREMIER CONSUL. See *T. N.*, plate lxxv., figs. 3 and 4. Dia. $1\frac{3}{8}$in. 20. I. 70. 117

568. Circular badge, in brass, looped for suspension. *Obv.* CONSULS DE LA REP. FR., between oak branches. *Rev.* SERVICE DE L'INTÉRIEUR DU PALAIS, between laurel branches. See *T. N.*, plate lxxv., fig. 12. Dia. $1\frac{1}{2}$in. 20. I. 70. 118

569. Oval badge, in brass, looped for suspension. *Obv.* Profile bust of Cambacèrès, and the legend, J. J. REGIS CAMBACÈRÈS 2D CONSUL DE LA RÉPQUE FRANSE NÉ A MONTPELLIER. *Rev.* Female figure of the Republic standing, holding fasces with axe, and spear and cap. $1\frac{5}{8}$in. × $1\frac{7}{16}$in. 20. I. 70. 119

570. Octagonal brass badge, inscribed on one side, MAISON DU TROISIEME CONSUL. See *T. N.*, plate lxxv., fig. 5. Dia. $1\frac{5}{8}$in. 20. I. 70. 120

571. Circular metal badge, looped for suspension. *Obv.* Trophy of the eagle, crown, sceptre, robe, and order of the legion of honour, and the legend, EMPIRE FRANÇAIS MAURISSET. *Rev.* TRIBUNAL DE PREMIERE INSTANCE, and in the centre, between oak and laurel branch, ACTION DE LA LOI. Dia. $1\frac{1}{2}$in. 20. I. 70. 121

572. Circular metal badge, similar to No. 571. Dia. $1\frac{1}{2}$in. 20. I. 70. 122

573. Circular metal badge, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE, "Usher." Dia. $1\frac{5}{8}$in. 20. I. 70. 123

574. Circular metal badge, looped for suspension. On one side, in copper (?), a trophy of scales, sword, and palm branch, and below, the word POLIZIA, "Police." Dia. 2in.
20. I. 70. 124

575. Circular metal badge, looped for suspension. *Obv.* Armorial insignia of the French empire, and the legend, REGNO D'ITALIA. *Rev.* The legend, COMMESSO DI POLIZIA, "Commissioners of Police." Dia. $1\frac{7}{8}$in. 20. I. 70. 125

576. Circular metal badge, looped for suspension. On one side, the legend, REPUBLICA ITALIANA UNIVERSITÀ NAZIONALE. Dia. $1\frac{7}{8}$in.
20. I. 70. 126

577. Circular metal badge, looped for suspension. *Obv.* The armorial insignia of French empire. *Rev.* USCIERE DEL MINISTRO DEL TESORO, "Usher of the Minister of the Treasury." Dia. $1\frac{5}{8}$in. 20. I. 70. 127

578. Circular metal badge, looped for suspension. *Obv.* Armorial insignia of the French empire. *Rev.* USCIERE DEL SENATO, "Usher of the Senate." Dia. $1\frac{5}{8}$in. 20. I. 70. 128

579. Circular metal badge, looped for suspension. On one side, the armorial insignia of the French empire, and the legend, MINISTRO SEGRETARIO DI STATO, "Minister of the Secretary of State." Dia. $1\frac{5}{8}$in.
20. I. 70. 129

580. Circular badge, of copper, looped for suspension. On one side, the legend, MACCHINA IDRAULICA MINISTERO DELLA GUERRA, "Hydraulic Machines of the Minister of War." Dia. $2\frac{1}{16}$in. 20 I. 70. 130

581. Circular metal badge, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE DEL MINISTRO DELLA GUERRA, "Usher of the Minister of War." Dia. $1\frac{5}{8}$in. 20. I. 70. 131

582. Circular badge, in copper, looped for suspension. On one side, in the centre, a crown, and around, PORTA-LETTERE DEL CIRCONDARIO, "Letter carrier of the environs." Dia. $1\frac{5}{8}$in. 20. I. 70. 132

583. Circular badge, in copper, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE DEL MINISTERO DEGLI AFFARI ESTERI, "Usher of the Minister of Foreign Affairs." Dia. $1\frac{5}{8}$in. 20. I. 70. 133

584. Circular badge, in copper, looped for suspension. *Obv.* The armorial insignia of the French empire. *Rev.* USCIERE DEL MINISTRO DELLE FINANZE, "Usher of the Minister of Finance." Dia. $1\frac{5}{8}$in.
20. I. 70. 134

585. Circular badge, in copper, looped for suspension. On one side, USCIERE DELLA PRESIDENZA, "Usher of the President." Dia. $1\frac{13}{16}$in. 20. I. 70. 135

586. Circular metal badge, looped for suspension. *Obv.* An eye in a triangle, surrounded by rays, and below it, 1812, and a Russian legend. *Rev.* A Russian legend. Dia. $1\frac{5}{8}$in.
20. I. 70. 136

587. Military badge, from a uniform, in white metal and brass. The initials, M. D. U., and two flags with eagles on them, also two crowned sceptres with eagles on them, surrounded by two laurel branches. $2\frac{7}{8}$in. × $2\frac{5}{8}$in. 20. I. 70. 137

588. Military badge, an iron cross, looped for suspension. *Obv.* FÜR DIE JAHRE 1813 UND 1814,

("For the years 1813 and 1814,") and an indistinct design in centre. *Rev.* KÖNIG UND VATERLAND, ("King and Fatherland,") and a lion rampant in centre. 1¼in. square.
20. I. 70. 138

589. Military circular bronze medal, looped for suspension. *Obv.* F. W. below a crown, and PREUSSENS TAPFERN KRIEGERN. GOTT WAR MIT UNS IHM SEY DIE EHRE, "To Prussia's brave warriors. God was with us to Him be the honour." *Rev.* A cross radiated, with laurel and oak branches, and the dates 1813, 1814. Round the rim, AUS EROBERTEM GESCHÜTZ, "From guns taken from the enemy." Dia. 1⅛in.
20. I. 70. 139

590. Medal, similar to 589, excepting that on the reverse the date is 1814 only. Dia. 1⅛in.
20. I. 70. 140

591. Octagonal badge, in copper, pierced for suspension. *Obv.* A cross and oak wreath, and on the cross, EUROPAE LIBERTATE ASSERTA MDCCCXIII. . MDCCCXIV. *Rev.* The same design, with GRATI PRINCEPS ET PATRIA FRANC. IMP. AUG. 1¼in. × 1 3/16in. 20. I. 70. 141

592. Circular badge, in copper gilt, looped for suspension. *Obv.* The shield of France surmounted by a crown, and surrounded by painting and musical instruments; around, the legend, INTENDANCE DES MENUS-PLAISIRS DU ROI 1814. *Rev.* Three fleur-de-lis, and SERVICE DES CÉRÉMONIES . N. TIOLIER GRAV. D. MEN.-PLAIS. DU ROI. Dia. 1¾in.
20. I. 70. 142

593. Circular silver medal, looped for suspension. *Obv.* Winged figure of Victory carrying sword and wreath, and around, BERLIN VON DEN FRANZOSEN BEFREIT, "Berlin delivered from the French." *Rev.* A lancer riding, and DURCH TSCHERNISCHEF D 4 MÆRZ 1813. "By Tschernischef." Dia. ⅝in.
20. I. 70. 143

594. Medal, similar to No. 593. *Obv.* Figure of Victory, and GOTT SEGNETE DIE VEREINIGTEN HEERE, "God blest the united armies." *Rev.* BEI BAUTZEN. "By (the battle of) Bautzen," 19-21 MAI 1813. Dia. ⅝in. 20. I. 70. 144

595. Medal, similar to No. 593, *Obv.* Similar to No. 594. *Rev.* BEI HAYNAU DURCH BLÜCHER D. 26 MAI 1813. "By Haynau through Blücher." Dia. ⅝in. 20. I. 70. 145

596. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI LUCKAU DURCH BÜLOW D. 4 JUNI 1813. "By Luckau through Bülow." Dia. ⅝in. 20. I. 70. 146

597. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI GROSSBEEREN DURCH DEN KRONPRINZEN VON SCHWEDEN D. 22-23 AUG. 1813. "By Grossbeeren through the Crown Prince of Sweden." Dia. ⅝in. 20. I. 70. 147

598. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI DENNEWITZ D. 6 SEPT. 1813. "By Dennewitz." Dia. ⅝in. 20. I. 70. 148

599. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ROSLAU DURCH SANDELS D. 29 SEPT. 1813. "By Roslau through Sandels." Dia. ⅝in. 20. I. 70. 149

600. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI HOCHHEIM DURCH SCHWARZENBERG D. 9 NOV. 1813. "By Hockheim through Schwarzenberg." Dia. ⅝in.
20. I. 70. 150

601. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* EROBERUNG VON DRESDEN D. 11 NOV. 1813. "The taking of Dresden." Dia. §in. 20. 1. 70. 151

602. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* EINZUG DES SOUV-FÜRSTEN DER VEREINIGTEN NIEDERLANDE IN AMSTERDAM D. 2 DEC. 1813. "Entrance of the Sovereign Prince of the United Netherlands into Amsterdam." Dia. §in. 20. 1. 70. 152

603, Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEFREIUNG VON LÜBECK D. 5 DEC. 1813. "The deliverance of Lübeck." Dia. §in. 20. 1. 70. 153

604. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* EINZUG DES HERZOGS VON BRAUNSCHWEIG IN SEINE BEFREITE RESIDENZ D. 23 DEC. 1813. "Entrance of the Duke of Brunswick into his delivered capital." Dia. §in. 20. 1. 70. 154

605. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* DURCH DEVAUX WURDE NEUFSCHATEL BESETZT D. 23 DECEMR. 1813. "Neuchatel occupied through Devaux, 23 Dec. 1813." Dia. §in. 20. 1. 70. 155

606. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* ERORERUNG VON DANZIG DURCH D. HERZOG ALEXANDER V. WÜRTEMBERG D. 2 JAN. 1814. "The taking of Dantzig by the Duke Alexander of Wurtemberg. Dia. §in. 20. 1. 70. 156

607. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* TORGAU EROBERT DURCH TAUENZIEN D. 10 JAN. 1814. "Torgau taken by Tauenzien." Dia. §in. 20. 1. 70. 157

608. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* EROBERUNG VON WITTENBERG DURCH STURM VON TAUENZIEN NACHT V. 12-13 JAN. 1814. "The taking of Wittenberg by assault by Tauenzien during the night." Dia. §in. 20. 1. 70. 158

609. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI LANGRES DURCH SCHWARZENBERG D. 17 JAN. 1814. "By Langres through Schwarzenberg." Dia. §in. 20. 1. 70. 159

610. Medal, similar to No. 593. *Obv.* DIE HOHE KAISERIN SEI HIER BEGRÜSST BERLIN D. 22 JAN. 1814. "The high Empress greeted herewith." *Rev.* ELISABETH DES GROSSEN ALEXANDER EDLE TUGENDHAFTE GATTIN. "Elizabeth the great Alexander's noble virtuous consort." Dia. §in. 20. 1. 70. 160

611. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* IN DER SCHLACHT BEI LA ROTHIERE DURCH BLÜCHER D. 1 FEB. 1814. "In the Battle at La Rothiere through Blücher." Dia. §in. 20. 1. 70. 161

612. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI BRIENNE AN DER AUBE D. 1 U 2 FEB. 1814. "By Brienne on the Aube." Dia. §in. 20. 1. 70. 162

613. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ORTHES AM GAVE DE PAU DURCH WELLINGTON D. 27 FEB. 1814. "At Orthes on the Gave de Pau, by Wellington." Dia. §in. 20. 1. 70. 163

614. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI BAR SUR AUBE DURCH SCHWARZENBERG D. 27 FEB. 1814. "At Bar

sur Aube through Schwarzenberg." Dia. $\frac{5}{8}$in. 20. 1. 70. 164

615. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI DER EROBERUNG VON LA FERE DURCH THUMEN D. 28 FEB. 1814. "At the taking of La Fere through Thumen." Dia. $\frac{5}{8}$in. 20. 1. 70. 165

616. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ATHIS DURCH DEN PRINZ-WILHELM V. PREUSSEN D. 9 MÆRZ 1814. "At Athis through the Prince William of Prussia." Dia. $\frac{5}{8}$in. 20. 1. 70. 166

617. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI LAON DURCH BLUCHER D. 9 U 10 MÆRZ 1814. "At Laon through Blucher." Dia. $\frac{5}{8}$in. 20. 1. 70. 167

618. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI ST. GEORGE UND LIMONEST DURCH DEN ERBPRINZEN ZU HESSEN HOMBURG D. 18 MARZ 1814. "At St. George and Limonest through the Hereditary Prince of Hessen Homburg." Dia. $\frac{5}{8}$in. 20. 1. 70. 168

619. Medal, similar to No. 593. *Obv.* Similar to No. 594. *Rev.* BEI MONTMARTRE DURCH SCHWARZENBERG D. 30 MÆRZ 1814. "At Montmartre through Schwarzenberg." Dia. $\frac{5}{8}$in. 20. 1. 70. 169

620. Medal, similar to No. 593, but oval in shape. *Obv.* Same as No. 594. *Rev.* DES KAISERS V. RUSSLAND UND DES KÖN. V. PREUSSEN SIEGREICHER EINZUG IN PARIS D. 31 MÆRZ 1814. "The Emperor of Russia's and the King of Prussia's triumphal entry into Paris." $\frac{3}{4}$in. × $\frac{11}{16}$in. 20. 1. 70. 170

621. Medal, similar to No. 593. *Obv.* Same as No. 594. *Rev.* WESEL BEFREIET UND ÜBERGEBEN AN DEN PRINZEN VON HESSEN HOMBURG D. 10 MAI 1814. "Wesel delivered and handed over to the Prince of Hessen Homburg." Dia. $\frac{5}{8}$in. 20. 1. 70. 171

622. Medal, similar to No. 593. *Obv.* Same as No. 504. *Rev.* ERFURT BEFREIET UND DIE CITADELLEN ÜBERGEBEN AN DOBSCHÜTZ D. 16 MAI 1814. "Urfurt delivered and the citadels handed over to Dobschütz." Dia. $\frac{5}{8}$in. 20. 1. 70. 173

623. Medal, same as No. 593. *Obv.* Same as No. 594. *Rev.* DAS BEFREIETE MAGDEBURG UBERGEBEN AN TAUENZIEN D. 23 MAI 1814. "The delivered Magdeburg given over to Tauenzien." Dia. $\frac{5}{8}$in. 20. 1. 70. 173

624. Medal, same as No. 593. *Obv.* same as No. 594. *Rev.* UND SCHENKTE EUROPA RUHE UND GLÜCK DURCH DEN PARISER FRIEDEN D. 30 MAI 1814. "And gave to Europe rest and happiness by the peace of Paris." Dia. $\frac{5}{8}$in. 20. 1. 70. 174

625. Medal, same as No. 593. *Obv.* Front of an arch of triumph. *Rev.* DURCH HOHEN SIEG DAS SIEGESBILD ZURÜCK BERLIN D. 7 JULI 1814. "Through great victories the statue of Conquest restored, Berlin. Dia. $\frac{5}{8}$in. 20. 1. 70. 175

626. Oval badge, in iron, coloured black (?), looped for suspension. *Obv.* F. W. under a crown, and the legend, in German, "For faithful duty during the war. God was with us, to Him be the honour." *Rev.* A cross, with rays coming from it, and the date, 1815. $1\frac{1}{4}$in. × 1in. 20. 1. 70. 176

627. Circular badge, in copper gilt, looped for suspension. *Obv.*

631.

636. 633. 638.

630. 634. 635.

Profile head of Louis XVIII. Signed on the neck ANDRIEU F. Around, LVDOVICVS XVIII. REX CHRISTIANISSIMVS. *Rev.* Two oak branches, surmounted by a crown, and over them, VIVE LE ROI; in the centre, CHAMBRE DES DÉPUTÉS Mr TOURNEMINE HUISSIER. Signed below, DE RDYM . . . . Dia. 1⅝in.
20. 1. 70. 177

628. Circular badge, in copper gilt, looped for suspension. *Obv.* Profile head of Charles X., and around, CHARLES X ROI DE FRANCE ET DE NAV. Signed below, DE . . . . F. *Rev.* In an oak wreath, CHAMBRE DES DÉPUTÉS HUISSIER DE LA CHAMBRE DES DÉPUTÉS, 1829. Signed on the rim, "*Doré.*" Dia. 1⅝in. 20. 1. 70. 178.

629. White Metal Badge, in shape of a siphon, with a fleur-de-lis suspended from it. A society of Royalists, in the city of Arles, assembled every night, during the early part of the revolution, at the house of a man named Giffon. This name was ultimately corrupted into Chiffon, which, in the patois of Arles, signifies a siphon. In the *Tresor Numismatique*, plate xxxi., figure 9, is a medal with this figure of a siphon upon it, and the legend, CHIFFONNE D'ARLES. The society was dissolved by a decree of the Legislative Assembly, in 1792. *T. N.* H. 1in. 20. 1. 70. 179

MEDALLIONS IN WEDGWOOD WARE, ILLUSTRATING THE FRENCH REVOLUTION PERIOD.

630. Medallion, in blue and white jasper ware of Wedgwood, for setting into a box lid, with portrait of Bailly, Mayor of Paris, upon it. Identified from *T. N.*, pl. ix., figs. 1 and 2. Dia. 2⅜in.

631. Medallion, in blue and white jasper ware of Wedgwood, for setting into a box lid, with full face portrait of Necker upon it, and fleur de lis border round the edge. Identified from *T. N.*, pl. x., fig. 1. Dia. 2⅜in.

632. Ditto, with profile portrait of Necker. Identified from a print in the British Museum, No. 1863. 10. 17. 101. Dia. 2⅜in.

633. Medallion, in blue and white jasper ware of Wedgwood, for setting into a box lid, with portrait of Louis XVI., surrounded by a border of fleur de lis. Dia. 2¾in.

634. Medallion, in blue and white jasper ware of Wedgwood, for setting into a box lid, with portrait of General La Fayette. See *T. N.*, pl. vi., fig. 3. Dia. 2⅜in.

635. Medallion, in blue and white jasper ware of Wedgwood, with portrait of the Duke of Orleans, identified from a mould at Etruria. Dia. 2¼in.

636. Medallion, in blue and white jasper ware of Wedgwood, for setting into a box lid, with view of the Bastille being demolished, and LE DESPOTISME ABATTU 1789. Dia. 2⅜in.

637. Medallion, in blue and white jasper ware of Wedgwood, for mounting into a box lid, with figure of a woman as the Republic standing under an archway, and the legend, EN QVAM SAEPE OPTASTIS, LIBERTAS. Dia. 2⅜in.

638. Medallion, in blue and white jasper ware of Wedgwood, for

mounting into a box lid, with group of female figures representing Peace and Plenty standing upon an altar, over which the Republic and the Monarchy are joining hands. Also the date 1789, and a fleur de lis border around. Dia. 2⅜in.

639. Medallion, with subject nearly similar to the last; on the altar is FIDEI PVBL. Dia. 2½in.

640, Circular copper plaque, for mounting into a snuff-box lid, an electrotype or cast from an original, with figure of "Le Soldat Laboureur" upon it, represented standing near a ruined building, beside a grave, dressed half as soldier, half labourer. Signed, "*Morel. F.*" This subject is from Horace Vernet's picture of the disbanded French soldier standing disconsolate by a rusty plough. Dia. 2⅞in. 111

641. Facsimiles of assignats, and group of original assignats, the paper money of the Revolution period.

THE MATHER COLLECTION OF MINIATURES AND MEDALS RELATING TO THE BONAPARTE FAMILY.

This collection was bequeathed to the town of Liverpool, by the late John Mather, Esq., of Mount Pleasant, Liverpool. It consists of Miniature Portraits, Personal Relics, etc., of the family and connections of the First Napoleon; together with a series of Bronze Medals, illustrating some of the principal events in his life, between the years 1796 and 1815.

The collection is catalogued under the three separate heads of Miniature Portraits, Miscellaneous Objects, and Medals. A pedigree of the principal members of the Bonaparte family is given at the end.

For the information respecting the Miniatures, etc., the compiler is indebted to Joseph Mayer, Esq., F.S.A., who edited a catalogue of them in 1855:* for that respecting the Medals, to Captain J. C. Laskey's descriptive catalogue, of a series almost identical with this, published in 1818. A catalogue of this collection was published by the Corporation in 1874, but is now out of print.

* A CATALOGUE of the Drawings, Miniatures, Cameos, and other objects of Art, illustrative of the Bonaparte family and the principal persons connected with the Republic and Empire of France, now in the collection of John Mather, Esq., of Mount Pleasant, Liverpool; arranged and illustrated by a short history of that eventful period, by Joseph Mayer, F.S.A., F.R.A.S., etc. Exhibited in the Town Hall, at a Soiree given by James Aspinall Tobin, Esq., Mayor, in honour of the victories gained by the allied armies of England, France, and Sardinia, in the Crimea. Liverpool: Printed by David Marples, Lord Street, MDCCCLV.

642.
658.

643.
646.

MINIATURE PORTRAITS.

642. Charles Bonaparte, native of Corsica, the father of Napoleon. 1746-1785. On ivory. Formerly in the collection of the late Emperor Napoleon III. Dia. 2½in.
4. 9. 73. 1

643. Letitia, wife of Charles Bonaparte, née Letitia Ramolino, mother of Napoleon, afterwards styled "Madame Mere." 1750-1836. On Ivory. Signed, "*Dun.*" 2½in. × 2in. 4. 9. 73. 2

644. Joseph Bonaparte, eldest brother of Napoleon, made King of the Two Sicilies in 1805, of Naples alone, 1806, of Spain, 1808. 1768-1844. On ivory. 1¾in. × 1⅛in.
4. 9. 73. 3

645. Joseph Bonaparte, as King of Spain. On ivory. Painted by *Morghen.* (?) Dia. 3⅛in. 4. 9. 73. 4

646. Napoleon Bonaparte, in the costume of a military student, when at Brienne. He married Josephine Beauharnais, 1796, was crowned Emperor of the French, 1804, crowned King of Italy, 1805, was divorced from Josephine, 1809, married Maria Louisa of Austria, 1810; he abdicated, and was banished to the Island of Elba, 1814, appeared again in France, 1815, and in the same year was defeated at the Battle of Waterloo, and banished to the Island of St. Helena for life; he died there 1821. 1769-1821. On ivory. Dia. 2⅛in.
4. 9. 73. 5

647. Napoleon, as an officer of Artillery. An enamel, set in the lid of a tortoiseshell snuff box.
4. 9. 73. 6

648. Marie-Josephine-Rose Tascher de la Pagerie, in the costume she wore at her native place, Martinique. She married first Viscount Alexis Beauharnais, and by him had two children, Eugene and Hortense. After his death she married, 1796, General Bonaparte; and on his being made Emperor, was crowned Empress of the French, in 1804. She was divorced from Napoleon in 1809. 1763-1814. On ivory. Signed, "*Hollier, d'apres Robert Lefevre.*" 3⅝in. × 3⅛in. 4. 9. 73. 7

649. Eugene Beauharnais, son of Josephine, as Viceroy of Italy (1805). He was afterwards Prince of Eichstädt and Duke of Leuchtenberg. 1781 - 1824. On ivory. Signed, "*Gigola.*" 1⅞in. × 1¼in.
4. 9. 73. 8

650. Eugene Beauharnais, as Duke of Leuchtenberg. On ivory. Signed, "*Isabey.*" 2¾in. × 2⅛in.
4. 9. 73. 9

651. Hortense Beauharnais, daughter of Josephine. She married Louis Bonaparte, King of Holland, and was the mother of the late Emperor Napoleon III. 1783-1837. On card, in water colour. Signed, "*Felicia Varlet,* 1822." 5⅜in. × 3⅞in.
4. 9. 73. 10

652. Josephine, before her elevation to the Empire. On ivory. 2¼in. × 1⅝in. 4. 9. 73. 11

653. Josephine, as Empress. On ivory. Signed "*Saint.*" 1½in. × 1⅛in.
4. 9. 73. 12

654. Josephine, as Empress. On ivory. 1⅞in. × 1⅜in. 4. 9. 73. 13

655. Josephine, as Empress. Enamel, set in a small brooch. ¾in. × ⅝in. 4. 9. 73. 14

656. Napoleon. Enamel, set in a ring. ⅝in × ½in. 4. 9. 73. 15

657. Josephine, as Empress. Enamel on porcelain. Signed, "*Sophie Liénard*," said to be after an original picture by *Isabey*. On the back of the enamel is written :— JOSÉPHINE NÉE À LA MARTINIQUE LE 24 JUIN 1763 MORTE À LA MALMAISON, LE 24 MAI 1814; and below this a signature, LAPAGERIE (?) BONAPARTE. All the letters are burnt in. 5⅞in. × 4¾in. 4. 9. 73. 16

658. Josephine, in 1813. On ivory. Signed indistinctly with monogram (I. P. ?), and dated 1813; set into a tortoiseshell snuff box lid, and surrounded by her hair. Josephine left this box to Madame Ney; inside the lid is inscribed, MORT À MALMAISON LE 29 MAI, 1814, DANS SA 50ME. ANNÉE. 1¾in. × 1⅜in. 4. 9. 73. 17

659. Napoleon, in imperial robes. On ivory. Signed, "*Isabey.*" 2¼in. × 1½in. 4. 9. 73. 18

660 Napoleon, in imperial robes. Enamel on copper. A written note on this enamel says, FROM COLLECTION OF CARDINAL FIESCH. 2in. × 1½in. 4. 9. 73. 19

661. Francis I., of Austria; father-in-law of Napoleon, 1768-1835. On ivory. 1½in. × 1⅛in. 4. 9. 73. 20

662. Maria Louisa, daughter of Francis I. of Austria. She married the Emperor Napoleon in 1810. 1791-1847. On ivory. Signed, "*J. Isabey.*" 3½in. × 2⅞in. 4. 9. 73. 21

663. Maria Louisa, as Archduchess of Austria. On ivory. Signed, "*Augustin.*" Dia. 2⅜in. 4. 9. 73. 22

664. Napoleon, in imperial robes. Enamel on porcelain. Signed, "*Mme. Brochart*"; and on the back, NAPOLEON. 6in. × 4⅝in. 4. 9. 73. 23

665. Napoleon Francis Charles Joseph, King of Rome; only son of Napoleon and Maria Louisa. He was subsequently made Duke of Reichstadt; and, on the accession of Napoleon III., was decreed to be styled Napoleon II., although he never came to the throne. 1811-1832. Enamel on copper. Painted by "*Constantine.*" (?) 1⅞in. × 1½in. 4. 9. 73. 24

666. The same. On ivory. By *Isabey.* (?) 1⅝in. × 1¼in. 4. 9. 73. 25

667. The same, as Duke of Reichstadt. Enamel on porcelain. Signed, "*Sie. Liénard.*" On the back is written, CHARLES NAPOLÉON DUC DE REICHSTADT NÉ À PARIS LE 21 MARS 1811 MORT À SCHOENBRUNN LE 22 JUILLET 1832. 5⅞in. × 4¾in. 4. 9. 73. 26

668. Napoleon, said to have been painted when at Elba. On ivory. Signed, "*Isabey.*" 2⅛in. × 1½in. 4. 9. 73. 27

669. The same. On ivory. Signed with initials "*P L*" (?) in monogram, and "1815." 3¼in. × 2¾in. 4. 9. 73. 28

670. Lucien Bonaparte, brother of Napoleon; Prince of Canino. 1775-1840. On ivory. Said to have been painted by *Isabey.* 2½in. × 2⅛in. 4. 9. 73. 29

671. Letitia, daughter of Lucien Bonaparte. She married Sir Thomas Wyse, M.P. Born 1804. On ivory. Signed, "*Herman*, 1832." 5¼in. × 4⅜in. 4. 9. 73. 30

672. Jerome Bonaparte, youngest brother of Napoleon; King of

668.

648.

669.

662.

666.

Plate XX.

Westphalia. 1784-1860. On ivory. 2⅛in. × 1⅝in. 4. 9. 73. 31

673. The same, as King of Westphalia. On ivory, said to have been painted by *Isabey*. 2⅛in. × 2in. 4. 9. 73. 32

674. Frederica Catherine, Princess of Würtemberg, wife of Jerome Bonaparte. 1783-1833. Enamel, set in a tortoiseshell snuff-box. 1⅞in. × 1⅜in. 4. 9. 73. 33

675. Pauline, second sister of Napoleon. Married first, General Leclerc, who died in 1802; afterwards, Prince Camille Borghese, 1780-1825. On card, in water-colours. Signed very indistinctly. 5⅝in. × 4¼in. 4. 9. 73. 34

676. Caroline, youngest sister of Napoleon. Wife of Joachim Murat. King of Naples. 1782-1839. On card, in water-colour. 5¼in. × 4in. 4. 9. 73. 35

677. Joachim Murat, as Grand Admiral of France, afterwards King of Naples. 1767 (?)-1815. On ivory, said to have been painted by *Isabey*. 1½in. × 1⅛in. 4. 9. 73. 36

678. The same. 2⅛in. × 2⅛in. 4. 9. 73. 37

679. Caroline, wife of Joachim Murat. On ivory. Signed, "*Augustin*, 1808." Set in a tortoiseshell snuff-box. 1⅜in. × 1⅛in. 4. 9. 73. 38

680. The same, as Queen of Naples. Enamel, on porcelain. Signed, "*M^me^ Brochart.*" On the back is written, CAROLINE C^NE^ MURAT, NÉE À AJACCIO LE 26 MARS 1782. 6in. × 4⅝in. 49. 73. 39

681. Joachim Murat, said to be in the costume he wore at the time of his execution at Pizzio, in Calabria, 1805. Enamel, on porcelain. Signed, "*M^me^ Brochart Le Gott.*" On the back is written, J MURAT NÉ À LA BASTIDE FORTUNIÈRE LE 25 MARS 1767 MORT À PIZZO LE 13 8^BRE^ 1815. 6in. × 4¾in. 4. 9. 73. 40

682. Miniature portrait of a lady, seated. Name unknown. On ivory. Signed, "*J. Isabey*, 1804." Dia. 2¾in. 4. 9. 73. 41

MISCELLANEOUS OBJECTS.

683. Profile laureated head of Napoleon, in cameo, on an onyx. 1¾in. × 1⅜in. 4. 9. 73. 42

684. Portraits of Napoleon and Maria Louisa, *vis-a-vis*, as Roman emperor and empress; in cameo, on an onyx. 2in. × 1½in. 4. 9. 73. 43

685. Snuff-box, made of variously-coloured and beautifully chased gold, with a sardonyx set in the lid, carved in cameo, with portraits of Napoleon, Maria Louisa, and the young King of Rome, and signed "*Morelli.*" The box is ornamented with lapis lazuli, small diamonds and other precious stones; it was given by Napoleon and Maria Louisa to Marshal Ney, Prince of the Moskwa, at the same time that the ring (No. 686) was given to Madame Ney. 4. 9. 73. 44

686. Ring, set with a sardonyx, bearing a cameo portrait of Napoleon, with laureated head and classical costume. The cameo is ornamented with small diamonds. This ring was given by Napoleon and Maria Louisa to Madame Ney, Princess of the Moskwa. 4. 9. 73. 45

687. Brass ornament, representing the Imperial Eagle standing on the thunder-bolt of Jupiter, taken

from one of the chairs in the Imperial Palace of the Tuilleries. 3½in. × 3⅞in. 4. 9. 73. 46

688. Military badge; on one side a head of Murat, and the legend, GIOACCHINO RE DI NAPOLI; and on the reverse, ONORE E FEDELTÀ. 4. 9. 73. 47

689. Suite of ornaments, tiara, earrings, necklace, brooch, ring, bracelets, and waist buckle, of gold, enamelled black and white, and set with a fine set of onyxes, carved in cameo with various subjects from Roman history. Said to be the work of Girometti of Rome. 4. 9. 73. 48

690. Figure of Napoleon, similar to the celebrated statue of him by Canova, very beautifully cut in cameo on a sardonyx. Signed, "*Pistrucci*," and set in a tortoise-shell snuff-box. Said to have been executed by the order of George IV. 1½in. × 1⅛in. 4. 9. 73. 49

691. Gold seal, with miniature military accoutrements round the handle, set with a carnelian, on which is cut, in intaglio, the initial N and the imperial eagle. The lower part of the seal opens, showing a small recess. Said to have been the private seal of Napoleon. 4. 9. 73. 50

692. Gold breast-pin, containing a lock of Napoleon's hair, given by him to Sir C. Duggins. Inscribed on the back, THE HAIR OF NAPOLEON 1ST AND SACRED TO HIS MEMORY OCTOBER 1816." 4. 9. 73. 51

693. Enamelled brooch, containing a lock of Napoleon's hair, given to B. H. Ross, Captain of H.M.S. Northumberland, by Napoleon himself at St. Helena. 4. 9. 73. 52

694. Four allegorical drawings, by Lafitte, emblematic of the Union of France and Austria, in the persons of Napoleon and Maria Louisa. 4. 9. 73. 53-6

695. Marble bust of Napoleon. 4. 9. 73. 57

MEDALS.

It has not been thought necessary to give a minute description of the following series of Bonaparte Medals, as most of them are already described in the *Tresor Numismatique*, among the "Médailles de la Révolution Française;" and the student will there find a most accurate and full account of these and many other pieces. In this catalogue are given the event or subject which the medal commemorates, a few words of description, its date, and a reference to the plate in the volume of the *T. N.* where it is engraved and described. If it is not given in the *T. N.*, it is fully described here. The metal in each case is bronze, unless otherwise specified.

---

696. Battle of Montenotte, 1796. *Obv.* Bust of General Bonaparte in uniform. *Rev.* Victory hovering over a section of the globe; on a hill to the left the redoubt of Montelesimo. *T. N.*, pl. lx., fig. 2. 4. 9. 73. 58

697. Battle of Millesimo, 1796. *Obv.* Hercules destroying the Hydra. *Rev.* Legend, LE PEUPLE FRANÇAIS A L'ARMÉE D'ITALIE. LOI DU 6. FLOREAL AN 4ME DE LA REP. *T. N.*, pl. lx., fig. 3. 4. 9. 73. 59

698. Battle of Castiglione, 1796. *Obv.* A warrior engaged with two combatants. *Rev.* A laurel wreath with two trumpets crossed, and the legend, A L'ARMÉE D'ITALIE. *T. N.*, pl. lxi., fig. 3. 4. 9. 73. 60

699. Capitulation of Mantua, 1797. *Obv.* Head of the poet Virgil. *Rev.* A mural crown with a swan beneath it. The emblem of Virgil. [The inhabitants of the ancient patrimony of the poet Virgil were, by Napoleon's orders, indemnified for losses sustained in the Mantuan war.] *T. N.*, pl. lxiii., fig. 1. 4. 9. 73. 61

700. Surrender of Mantua, 1797. *Obv.* Female figure with turreted crown, representing the city of Mantua, giving the keys of a city to an armed warrior. *Rev.* A laurel wreath and a thunder-bolt underneath. *T. N.*, pl. lxiii., fig. 2. 4. 9. 73. 62

701. Passage of the Tagliamento, and taking of Trieste, 1797. *Obv.* The River God of the Tagliamento expressing his grief at the defeat of the Austrian army. *Rev.* A laurel wreath, and inside it the legend, À L'ARMÉE D'ITALIE. *T. N.*, pl. lxiii., fig. 3. 4. 9. 73. 63.

702. Treaty of Campo Formio, 1797. *Obv.* Bust of General Bonaparte. *Rev.* General Bonaparte on horseback, attended by allegorical figures. In the exergue, PAIX SIGNÉE L'AN 6. REP. FR. *T. N.*, pl. lxv., fig. 9. 4. 9. 73. 64

703. Conquest of Lower Egypt, 1798. *Obv.* Allegorical figure of the River Nile. *Rev.* View of the Pyramids. *T. N.*, pl. lxviii., fig. 6. 4. 9. 73. 65

704. Conquest of Egypt, 1798. *Obv.* Bust of General Bonaparte, crowned with a wreath of lotus flowers. *Rev.* General Bonaparte represented as drawn in an ancient Egyptian triumphal chariot, with two richly caparisoned camels. *T. N.*, pl. lxviii., fig. 11. 4. 9. 73. 66

705. Conquest of Upper Egypt, 1798. *Obv.* Profile head of an ancient Egyptian king, and legend, CONQUETE DE LA HAUTE EGYPTE AN VII. Signed, GALLE F. *Rev.* A crocodile chained to a palm tree. Signed, GALLE *and* DENON DIREXIT. *T. N.*, pl. lxxiii., fig. 1. 4. 9. 73. 67

706. Return to Frejus, 1799. *Obv.* Two frigates in full sail, and legend in exergue, ARRIVEE A FREJUS, XVII. VEND^{RE} AN VIII. *Rev.* Figure of the Roman God Bonus Eventus, and legend, BONUS EVENTUS. *T. N.*, pl. lxxiii., fig. 10. 4. 9. 73. 68

707. Passage of Mount S. Bernard and the Battle of Marengo. *Obv.* Victory driving two horses dragging a piece of artillery over a rugged mountain, and legend, L'ARMÉE FRANCAISE PASSE LE S^{T} BERNARD XXVIII. FLOREAL AN VIII. MDCCC. *Rev.* Eleven keys suspended from a ring (alluding to the fortresses taken at that time), and the legend, BATAILLE DE MARENGO XXV PRAIRIAL AN VIII. MDCCC. *T. N.*, pl. lxxvi., fig. 9. 4. 9. 73. 69

708. Battle of Marengo, 1800. *Obv.* Profile bust of General Bonaparte as First Consul. *Rev.* Legend, LE PREMIER CONSUL COMMANDANT L'ARMÉE DE RESÉRVE EN PERSONNE: ENFANS RAPELLEZ-VOUS QUE MON HABITUDE EST DE COUCHER SUR LE CHAMP DE BATAILLE. *T. N.*, pl. lxxvii., fig. 1. 4. 9. 73. 70

709. Death of General Desaix, 1800. *Obv.* Bust of General Desaix.

Rev. Legend, LE GÉNÉRAL DESAIX EST BLESSÉ A MORT : ALLEZ DIRE AU PREMIER CONSUL QUE J'EMPORTE LE REGRET DE N'AVOIR PAS FAIT ASSEZ POUR VIVRE DANS LA POSTERITE. *T. N.*, pl. lxxvii., fig. 6. 4. 9. 73. 71

710. Battle of Marengo, 1800. *Obv.* Head of General Bonaparte as First Consul. *Rev.* Hercules raising from the ground a female figure, symbolising Italy. This medal was designed by Appiani, a Milanese painter, and struck at Milan. *T. N.*, pl. lxxvii., fig. 5. 4. 9. 73. 72

711. Laying of the first stone of the National Column in the Place de la Concorde, at Paris, 1800. *Obv.* Bust of General Bonaparte as First Consul. *Rev.* Legend, LE PEUPLE FRANÇAIS À SES DEFENSEURS, &c. *T. N.*, pl. lxxviii., fig. 6. 4. 9. 73. 73

712. Laying the Foundation Stone of the Quai Desaix, 1800. *Obv.* Legend, RÉPUBLIQUE FRANÇAISE PREMIER CONSUL BONAPARTE DEUX^EME CONS^L CAMBACERES TROIS^ME CONS^L LEBRUN. *Rev.* Legend, 25 MESSIDOR AN VIII. DE LA REPUBLIQUE FRANÇAISE. PARIS, FONDATION DU QUAI DESAIX—À LA MEMOIRE DU GÉNÉRAL TUÉ A MARINGO. *T. N.*, pl. lxxviii., fig. 8. 4. 9. 73. 74

713. Erection of a National Column in the Place Vendome, 1800. *Obv.* Profile busts of the three Consuls, united. *Rev.* Legend, GUERRE DE LA LIBERTÉ LE DÉPARTEMENT DE LA SEINE A SES BRAVES, ETC. *T. N.*, pl. lxxviii., fig. 9. 4. 9. 73. 75

714. Honours paid to the body of Marshal Turenne, 1800. *Obv.* Bust of Marshal Turenne, in armour. *Rev.* Legend, TRANSLATION DU CORPS DE TURENNE AU TEMPLE DE MARS PAR LES ORDRES DU PREMIER CONSUL BONAPARTE, ETC. *T. N.*, pl. lxix., fig. 6. 4. 9. 73. 76

715. The Escape of the First Consul from Death by the Infernal Machine, 1800. *Obv.* Bust of the First Consul in uniform. *Rev.* Legend, LES CITOYENS VOLENT EN FOULE VERS LUI. AMIS CE N'EST PAS À MOI QU'IL FAUT VENIR : QU'ON AILLE QU'ON AILLE AU SECOURS DES MALHEUREUX QUE LA MACHINE INFERNALE A PU FRAPPER. On the evening of the 24th December, 1800, as Bonaparte was on his way to the Opera house in Paris, an insurrectionist, named Saint-Régent, ignited a cask filled with powder and grape shot, in the street Saint-Nicaise, by the explosion of which eight persons were killed and many injured. Fortunately for the First Consul, his carriage was detained a sufficient time to prevent his passing through this street at the expected moment. Saint-Régent and an accomplice were executed. *T. N.*, pl. lxxx., fig. 2. 4. 9. 73. 77

716. Peace of Luneville, 1801. *Obv.* Bust of the First Consul. *Rev.* A section of the globe. Legend, BONHEUR AU CONTINENT. PAIX DE LUNEVILLE AN IX. 1801. *T. N.*, pl. lxxxii., fig. 3. 4. 9. 73. 78

717. Peace of Luneville, 1801. *Obv.* Bust of the First Consul. *Rev.* Figure of Peace, holding a cornucopia and laurel branch. *T. N.*, pl. lxxxii., fig. 4. 4. 9. 73. 79

718. Peace of Amiens, 1802. *Obv.* Head of Bonaparte as First Consul. *Rev.* Figure of Justice hovering over the globe, holding an olive branch in one hand and a pair of scales in the other. *T. N.*, pl. lxxxix., fig. 10. 4. 9. 73. 80

719. Peace of Amiens, 1802. *Obv.* Laureated profile head of Bonaparte as First Consul. *Rev.* Bonaparte, as Mars, presenting an olive branch to a recumbent female figure representing England. *T. N.*, pl. lxxxix., fig. 6. 4. 9. 73. 81

720. Re-establishment of public worship, 1802. *Obv.* Head of Bonaparte. *Rev.* Two allegorical figures surrounded by religious and other emblems. *T. N.*, pl. xc., fig. 6. 4. 9. 73. 82

721. Re-establishment of public instruction, 1802. *Obv.* Head of Bonaparte. *Rev.* A youthful male figure in a toga, sitting studying from a book. *T. N.*, pl. 90, fig. 7. 4. 9. 73. 83

722. Establishment of a school of Pharmacy, 1803. *Obv.* The serpent of Æsculapius entwined round a chemical retort. *Rev.* A wreath of medicinal herbs. *T. N.*, pl. xciv., fig. 4. 4. 9. 73. 84

723. Conquest of Hanover, 1803. *Obv.* The English leopard tearing up the treaty of Amiens. *Rev.* Victory mounted on a horse at full speed. *T. N.*, pl. xciv., fig. 7. 4. 9. 73. 85

724. Good fortune of Bonaparte, 1803. *Obv.* Head of Bonaparte. *Rev.* Fortune seated in a boat, holding the rudder and sail. Legend, A LA FORTUNE CONSERVATRICE. *T. N.*, pl. xcv., fig. 6. 4. 9. 73. 8

725. Negociations with England, 1803. (Two medals.) *Obv.* Head of a warrior, with classical helmet. Legend, ARMÉ POUR LA PAIX. *Rev.* A stork, with an olive branch on one side and thunder-bolt on the other. *T. N.*, pl. xcv., fig. 8. 4. 9. 73. 87-8

726. Bonaparte's encouragement of the Fine Arts, 1803. *Obv.* Head of Bonaparte. *Rev.* The statue of the Venus de Medici. This medal was presented to Bonaparte by Denon, the Director of the General Museum of the Arts, on the occasion of his visit to that establishment. *T. N.*, pl. xcv., fig. 9. 4. 9. 73. 89

MEDALS OF THE FRENCH EMPIRE, 1804—15.

727. Institution of the Order of the Legion of Honour, 1804. *Obv.* Laureated head of the Emperor Napoleon. *Rev.* The cross of the order. The order of the Legion of Honour was instituted in 1802, but the inauguration of this institution, and the first solemn distribution of decorations, occurred in July, 1804. *T. N.*, pl. i., fig. 5. 4. 9. 73. 90

728. The camp at Boulogne, 1804. *Obv.* Napoleon seated on a curule chair distributing the insignia of the Legion of Honour to his soldiers. *Rev.* A plan of the position of the army on this occasion, with numbers referring to the explanation of the plan given in the exergue. *T. N.*, pl. i., fig. 14. 4. 9. 73. 91

729. Construction of 2,000 ships, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Hercules binding the English leopard. *T. N.*, pl. ii., fig. 7. 4. 9. 73. 92

730. Promulgation of the Code Napoleon, 1804. *Obv.* Figure of Napoleon in classical costume. *Rev.* Figure of Minerva. *T. N.*, pl. ii., fig. 9. 4. 9. 73. 93

731. Coronation of Napoleon, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Figure of Napoleon, in imperial robes, standing on

a shield, supported by two male figures. *T. N.*, pl. iii., fig. 1.
4. 9. 73. 94

732. The same, rather smaller. *T. N.*, pl. iii., fig. 2. 4. 9. 73. 95

733. The same, rather smaller. *T. N.*, pl. iii., fig. 3. 4. 9. 73. 96

734. The same, (two copies,) very much smaller. *T. N.*, pl. iii., fig. 4.
4. 9. 73. 97-8

736. Pope Pius VII. at the Coronation of Napoleon, 1804. *Obv.* Bust of Pope Pius VII. *Rev.* The Cathedral Church of Notre Dame. *T. N.*, pl. iii., fig. 14. 4. 9. 73. 99

737. Coronation Fete, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon seated on a curule chair; a female figure, representing the city of Paris, with mural crown, before him. Legend, TUTELA PRÆSENS. *T. N.*, pl. iv., fig. 8. 4. 9. 73. 100

738. Coronation Fete, 1804. *Obv.* Heads of Napoleon and Josephine. *Rev.* The Imperial Eagle crowned with a laurel wreath. *T. N.*, pl. iv., fig. 9. 4. 9. 73. 101

739. Distribution of eagle standards in the Champ de Mars, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon distributing the eagle standards to his soldiers. *T. N.*, pl. iv., fig. 7. 4. 9. 73. 102

740. Establishment of a Vaccination Society, 1804. *Obv.* Laureated head of Napoleon. *Rev.* Figure of Æsculapius protecting Venus. *T. N.*, pl. v., fig. 4.
4. 9. 73. 103

741. Museum of Napoleon. *Obv.* Laureated head of Napoleon. *Rev.* View of the Salle du Laocoon in the Louvre museum. *T. N.*, pl. v., fig. 5. 4. 9. 73. 104

742. Museum of Napoleon. *Obv.* Laureated head of Napoleon. *Rev.* View of the Salle de L'Apollon, in the Louvre museum. These two medals were struck in 1804, and commemorate the formation of the museum of the Louvre, which was opened to the public in 1800, and was filled with statuary and various works of art, captured by Napoleon during his Italian campaign in 1797. In 1815, the Allied Powers, who met in Paris, removed many of the most precious pieces. *T. N.*, pl. v., fig. 6.
4. 9. 73. 105

743. Re-establishment of the medal mint, 1804. *Obv.* Two female figures standing by a coining press. *Rev.* A laurel wreath. *T. N.*, pl. vi., fig. 7. 4. 9. 73. 106

744. Pope Pius VII. visits the medal mint, 1805. *Obv.* Bust of Pope Pius VII. *Rev.* Legend, under a baldachino, EN JANVIER MDCCCV. SS. PIE VII. A VISITÉ LA MONNAIE DES MEDAILLES. *T. N.*, pl. vii., fig. 1. 4. 9. 73. 107

745. Coronation of Napoleon, as King of Italy, at Milan, 1805. *Obv.* Laureated head of Napoleon. *Rev.* The iron crown of Lombardy. *T. N.*, pl. vii., fig. 5. 4. 9. 73. 108

746. The Ligurian Republic united to France, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, receiving a female figure, representing the Ligurian Republic. *T. N.*, pl. vii., fig. 9. 4. 9. 73. 109

747. Tomb erected to the memory of General Desaix, 1805. *Obv.* Laureated head of Napoleon. *Rev.* The tomb erected to General Desaix. Legend, NAPOLEON AUX MANES DE DESAIX. *T. N.*, pl. viii., fig. 3.
4. 9. 73. 110

748. The same. *Obv.* Laureated head of Napoleon. *Rev.* Legend, LE XXV. PRAIRIAL AN XIII. XIV. JUIN, MDCCCV. NAPOLEON POSE LA IERE PIERRE DU TOMBEAU DE DESAIX AU MONT ST. BERNARD. *T. N.*, pl. viii., fig. 4. 4. 9. 73. 111

749. Establishment of the School of Mines in the Department of Mont Blanc, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Mont Blanc represented as a seated giant, imitated from a statue of the Appenines, attributed to Michael Angelo. *T. N.*, pl. viii., fig. 9. 4. 9. 73. 112

750. Breaking up of the camp at Boulogne, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Grand chair of state, the eagle of France, and the sceptre of royalty. &c. *T. N.*, pl. viii., fig. 13. 4. 9. 73. 113

751. Napoleon addressing his soldiers on the wooden bridge of the Lech, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon addressing his soldiers on the wooden bridge. *T. N.*, pl. viii., fig. 15. 4. 9. 73. 114

752. Capitulation of Ulm and Memmingen, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, driving in a chariot, being crowned by victory, who flies to meet him. Two figures with mural crowns, representing Ulm and Memmingen, kneel under the horses. *T. N.*, pl. viii., fig. 16. 4. 9. 73. 115

753. Re-taking of French colours at Innsbruck, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon in classical costume, with a figure of victory in one hand and a standard in the other. *T. N.*, pl. ix., fig. 6. 4. 9. 73. 116

754. Taking of Vienna and Presburg, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon as Hercules, with two female figures, representing Vienna and Presburg, offering the keys of cities to him. *T. N.*, pl. ix., fig. 7. 4. 9. 73. 117

755. Battle of Austerlitz, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Winged thunderbolt, the centre of which represents the sceptre of state. *T. N.*, pl. ix., fig. 9. 4. 9. 73. 118

756. The same. *Obv.* Laureated head of Napoleon. *Rev.* Laureated heads of Alexander I. and Francis I. *T. N.*, pl. ix., fig. 10. 4. 9. 73. 119

757. Interview between Francis I. and Napoleon, after the battle of Austerlitz, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, in classical costume, receiving Francis, who stands in a suppliant attitude. *T. N.*, pl. x., fig. 1. 4. 9. 73. 120

758. Conquest of Germany, 1805. *Obv.* Napoleon at Schoenbrun, receiving a deputation from Paris. Legend, PANNONIA SUBACTA. *Rev.* Fame sounding a trumpet amid the emblems of war. *T. N.*, pl. x., fig. 2. 4. 9. 73. 121

759. Peace of Presburg, 1805. *Obv.* Laureated head of Napoleon. *Rev.* View of the temple of Janus. *T. N.*, pl. x., fig. 4. 4. 9. 73. 122

760. Conquest of Venice, 1805. *Obv.* Laureated head of Napoleon. *Rev.* The Rialto bridge at Venice. *T. N.*, pl. x., fig. 7. 4. 9. 73. 123

761. Public thanksgiving after the peace of Presburg, 1805. *Obv.* Laureated head of Napoleon. *Rev.* View of the Cathedral Church of

S. Stephen at Vienna, where the thanksgiving was held. *T.N.*, pl. x., fig. 8. 4. 9. 73. 124

762. Establishment of schools of medicine, 1805. *Obv.* Laureated head of Napoleon. *Rev.* Figures of Æsculapius and Telesphorus. *T. N.*, pl. xi., fig. 5. 4. 9. 73. 125

763. Column erected in the Place Vendome, to commemorate the campaign of 1805. *Obv.* Laureated head of Napoleon. *Rev.* View of the column in the Place Vendome. *T. N.*, pl. xi., fig. 13. 4. 9. 73. 126

764. Conquest of Istria, *Obv.* Laureated head of Napoleon. *Rev.* Facade of the temple of Augustus at Pola. *T. N.*, pl. xiii., fig. 1. 4. 9. 73. 127

765. Conquest of Dalmatia. *Obv.* Laureated head of Napoleon. *Rev.* View of the temple of Jupiter at Spalatro. *T. N.*, pl. xiii., fig. 2. 4. 9. 73. 128

766. Conquest of Naples. *Obv.* Laureated head of Napoleon. *Rev.* Victory crowning with laurel a minotaur, imitated from a Greek coin. *T. N.*, pl. xiii., fig. 5. 4. 9. 73. 129

767. Marriage of the Prince of Baden with Stephanie Napoleon, 1806. *Obv.* Laureated head of Napoleon. *Rev.* Figures of Stephanie Napoleon and the Prince of Baden. *T. N.*, pl. xiii., fig. 12. 4. 9. 73. 130

768. Confederation of the Rhine, 1806. *Obv.* Laureated head of Napoleon. *Rev.* Group of fourteen German princes swearing fidelity over a fasces surmounted by the imperial eagle. *T. N.*, pl. xiv., fig. 4. 4. 9. 73. 131

769. Battle of Jena, 1806. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, as Jupiter seated on his eagle, hurling thunderbolts at old and young below. *T. N.*, pl. xiv., fig. 7. 4. 9. 73. 132

770. Battle of Jena, 1806. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon on horseback, armed with a thunderbolt, rides over prostrate warriors. *T. N.*, pl. xiv., fig. 8. 4. 9. 73. 133

771. Entry into Berlin, 1806. *Obv.* Laureated head of Napoleon. *Rev.* View of the gate of Brandeburg. *T. N.*, pl. xiv., fig. 14. 4. 9. 73. 134

772. Capitulation of four German fortresses during the war, 1806. *Obv.* Laureated head of Napoleon. *Rev.* Four female figures, representing the four fortresses; a key has dropped from the hand of each. Above is Napoleon, riding on an eagle. *T. N.*, pl. xiv., fig. 15. 4. 9. 73. 135

773. Occupation of Hamburg, 1806. *Obv.* Laureated head of Napoleon. *Rev.* Allegorical figure of the town of Hamburg, with mural crown, seated on the side of an antique ship, holding a cornucopia of fruits and flowers in her hand. *T. N.*, pl. xiv., fig. 16. 4. 9. 73. 136

774. Alliance with Saxony, 1806. *Obv.* Profile heads of Napoleon and Charlemagne. *Rev.* Profile heads of Wittekind and Frederick Augustus of Saxony. *T. N.*, pl. xv., fig. 1. 4. 9. 73. 137

775. Sovereignties given by Napoleon. *Obv.* Laureated head of Napoleon. *Rev.* The chair of state, in front of which is a table with several crowns on it. There are two

or three on the ground. *T. N.*, pl. xv., fig. 2. 4. 9. 73. 138

776. Erection of an Arch of Triumph, 1806. *Obv.* Laureated head of Napoleon. *Rev.* View of the Arch of Triumph in the Place Carrousel. *T. N.*, pl. xvi., fig. 10. 4. 9. 73. 139

777. The French Eagle on the Vistula, 1807. *Obv.* Laureated head of Napoleon. *Rev.* The nymph of the Vistula reclining by flowing water; beyond is planted the Eagle Standard of France. *T. N.*, pl. xix., fig. 1. 4. 9. 73. 140

778. Battle of Eylau, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon, as Diomede, seated on a pile of arms, holding a figure of Victory in his hand. Legend, VICTORIÆ MANENTI. *T. N.*, pl. xix., fig. 6. 4. 9. 73. 141

779. Napoleon at Osterode, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Head of Fabius. *T. N.*, pl. xix., fig. 8. 4. 9. 73. 142

780. Battle of Friedland, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon as Mars; stands sheathing his sword: the ground is covered with dead and wounded. *T. N.*, pl. xix., fig. 9. 4. 9. 73. 143

781. Battles of Maringo and Friedland, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Winged female writing on a shield. Legend, XIV. JUIN MARINGO FRIEDLAND. These battles were both fought on June 14. *T. N.*, pl. xix., fig. 10. 4. 9. 73. 144

782. Occupation of three Capitals, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Three female figures with mural crowns. Legend, BERLIN. VARSOVIE. KOENIGSBERG. *T. N.*, pl. xix., fig. 11. 4. 9. 73. 145

783. Conquest of Silesia, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Winged female figure writing on a shield with the point of a sword, attended by another female figure holding an olive branch. *T. N.*, pl. xix., fig. 12. 4. 9. 73. 146

784. Peace of Tilsit, 1807. *Obv.* Heads in profile of Napoleon, Alexander I., and William III. *Rev.* River God of the Niemen holding a small temple up in his right hand. Legend, NIEMEN. *T. N.*, pl. xx., fig. 1. 4. 9. 73. 147

785. Deliverance of Dantzig, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon receiving symbolic figure of Dantzig, and placing a mural crown on her head. *T. N.*, pl. xxi., fig. 1. 4. 9. 73. 148

786. Grand Duchy of Warsaw founded, 1807. *Obv.* Laureated head of Napoleon. *Rev.* A chair of state on which lies a crown: there is a sword on one side and a sceptre on the other. Legend, PRISCA DECORA RESTITUTA. *T. N.*, pl. xxi., fig. 2. 4. 9. 73. 149

787. Kingdom of Westphalia founded, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon represented as Alexander, after the antique statue of Alexander and Bucephalus. Legend, INJECIT TANDEM FRENA VAGANTI. *T. N.*, pl. xxi., fig. 7. 4. 9. 73. 150

788. Marriage of Jerome Bonaparte, King of Westphalia, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Hymen weaving a wreath of roses. *T. N.*, pl. xxi., fig. 9. 4. 9. 73. 151

789. The victorious eagle of France, 1807. *Obv.* Laureated head of Napoleon. *Rev.* The eagle standing on a fulminating sceptre, being crowned with a laurel wreath by Victory. *T. N.*, pl. xxii., fig. 5. 4. 9. 73. 152

790. Annexation of the Department of the Simplon, 1807. *Obv.* Laureated head of Napoleon. *Rev.* Colossal figure emblematic of a mountain god. *T. N.*, pl. xxiii., fig. 12. 4. 9. 73. 153

791. Route by Nice to Rome, 1807. *Obv.* Laureated head of Napoleon. *Rev.* The Goddess Fortuna seated on a rocky shore, her right hand resting on a distant mountain peak. *T. N.*, pl. xxiii., fig. 16. 4. 9. 73. 154

792. Union of Etruria to France, 1807. *Obv.* Laureated head of Napoleon. *Rev.*. Napoleon, in classical costume, receiving under his protection a figure symbolising Etruria, who offers various emblems of ancient science and art. *T. N.*, pl. xxv., fig. 6. 4. 9. 73. 155

793. Battle of Sommo Sierra, 1808. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon in a chariot driving over a prostrate figure symbolising the Inquisition, who attempts to stop his passage between the pillars of Hercules. *T. N.*, pl. xxvii., fig. 10. 4. 9. 73. 156

794. Entry into Madrid, 1808. *Obv.* Laureated head of Napoleon. *Rev.* View of the gate of Alcala, at Madrid. *T. N.*, pl. xxvii., fig. 11. 4. 9. 73. 157

795. Visit of Princess Pauline to the medal mint. *Obv.* Head of the Princess, with Greek legend. *Rev.* The Three Graces. *T. N.*, pl. xxviii., fig. 1. 4. 9. 73. 198

796. Visit of Princess Caroline to the medal mint. *Obv.* Head of the Princess, with Greek legend. *Rev.* Victory crowning a Minotaur. *T. N.*, pl. xxviii., fig. 3. 4. 9. 73. 196

797. Visit of the Queen Hortense to the medal mint. *Obv.* Head of the Queen, with Greek legend. *Rev.* Legend, S. M. LA REINE HORTENSE VISITE LA MONNAIE DES MÉDAILLES. *T. N.*, pl. xxviii., fig. 6. 4. 9. 73. 197

798. The Princess Elisa, sister of Napoleon. *Obv.* Profile head of the Princess, similar to head on fig. 7, pl. xxviii., *T. N.* *Rev.* Plain. 4. 9. 73. 205

799. Treaty of Presburg broken by the Austrians, 1809. *Obv.* Napoleon in classical costume standing between two piles of arms. *Rev.* View of the Temple of Janus, the doorway broken open. *T. N.*, pl. xxxi., fig. 8. 4. 9. 73. 158

800. Departure from Paris, entry into Vienna, 1809. *Obv.* View of the gate of St. Martin, Paris. *Rev.* View of the gate of Carinthia, Vienna. *T. N.*, pl. xxxi., fig. 11. 4. 9. 73. 159

801. Union of the States of Rome with the French Empire, 1809. *Obv.* Laureated head of Napoleon. *Rev.* Allegorical figure of the river Tiber. *T. N.*, pl. xxxii., fig. 1. 4, 9. 73. 160

802. Union of Rome with the French Empire, 1809. *Obv.* Laureated head of Napoleon. *Rev.* Heads in profile of Rome and Paris. *T. N.*, pl. xxxii., fig. 2. 4. 9. 73. 161

803. Battle of Raab, 1809. *Obv.* Laureated head of Napoleon. *Rev.* The river god of the Raab reclining on his urn—behind him the French Eagle standard. Legend, LES AIGLES

FRANÇAISES AU DELA DU RAAB, MDCCCIX. *T. N.*, pl. xxxii., fig. 7. 4. 9. 73. 162

804. Crossing the Danube, and Battle of Essling, 1809. *Obv.* The river god of the Danube breaking up a bridge of boats. *Rev.* French troops passing over a wooden bridge. *T. N.*, pl. xxxii., fig. 12. 4. 9. 73. 163

805. Battle of Wagram, 1809. *Obv.* Laureated head of Napoleon. *Rev.* Hercules, holding Victory in one arm, strikes a fallen giant with the other. *T. N.*, pl. xxxii., fig. 13. 4. 9. 73. 164

806. Cutting and opening of the Canal at Ourcq, 1810. *Obv.* Laureated head of Napoleon. *Rev.* Figure representing the city of Paris, seated, holding a cornucopia of fruits and flowers, and having water poured on to her by two figures representing the Seine and Ourcq. *T. N.*, pl. xxxiii., fig. 3. 4. 9. 73. 165

807. English attack upon Antwerp—Napoleon at Schoenbrunn, 1809. *Obv.* Figure of Jupiter. Legend, JUPITOR STATOR. *Rev.* Female figure with mural crown. *T. N.*, pl. xxxiii., fig. 4. 4. 9. 73. 166

808. Peace of Vienna, 1809. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon holding an olive branch in one hand, and an inverted torch in the other, which he applies to a heap of guns and ammunition. *T. N.*, pl. xxxiv., fig. 1. 4. 9. 73, 167

809. Conquest of Illyrian States, 1809. *Obv.* Laureated head of Napoleon. *Rev.* A cow suckling a calf;—a design taken from the ancient coinage of Illyria. *T. N.*, pl. xxxiv., fig. 2. 4. 9. 73. 168

810. Visit of the King of Saxony to the medal mint, 1809. *Obv.* Bust of Frederick Augustus, King of Saxony. *Rev.* Legend on field, giving the date of visit, &c. *T. N.*, pl. xxxiv., fig. 6. 4. 9. 73. 169

811. Visit of the King and Queen of Bavaria to the medal mint, 1810. *Obv.* Heads in profile of the King and Queen of Bavaria. *Rev.* Legend on field, giving date of their visit, &c. *T. N.*, pl. xxxviii., fig. 1. 4. 9. 73. 170

812. Marriage of Napoleon and Maria Louisa, 1810. *Obv.* Heads in profile of Napoleon and Maria Louisa. *Rev.* Napoleon, in Roman costume, conducting Maria Louisa to the hymeneal altar. *T. N.*, pl. xxxix., fig. 2. 4. 9. 73. 171

813. The same. A smaller size. *T. N.*, pl. xxxix., fig. 4. 4. 9. 73. 172

814. The same. A smaller size. *T. N.*, pl. xxxix., fig. 5. 4. 9. 73. 173

815. The same. A smaller size, *T. N.*, pl. xxxix., fig. 6. 4. 9. 73. 174

816. Marriage of Napoleon and Maria Louisa. *Obv.* Heads in profile of Napoleon and Maria Louisa. *Rev.* Cupid bearing away the thunderbolt of Jupiter. *T. N.*, pl. xxxix., fig. 8 as to the *Rev.*, and fig. 6 as the *Obv.* 4. 9. 73. 175

817. Visit of the Grand Duke of Wurtzberg to the medal mint, 1810. *Obv.* Head in profile of the Grand Duke. *Rev.* Legend on field, giving date of the visit, &c. *T. N.*, pl. xl., fig. 5. 4. 9. 73. 176

818. To the memory of the Duke de Montebello, 1810. *Obv.* Laureated head of Napoleon. *Rev.* A long legend on the field, recording the circumstances of the Duke's death at the battle of Essling. *T. N.*, pl. xl., fig. 7. 4. 9. 73. 177

819. Statue to General Desaix, 1810. *Obv.* Laureated head of Napoleon. *Rev.* Figure of Desaix with drawn sword, surrounded by emblems of the campaign in Egypt. *T. N.*, pl. xl., fig. 8. 4. 9. 73. 178

820. Establishment of an Orphanage for the children of those who received the Legion of Honour, 1810. *Obv.* Laureated head of Napoleon. *Rev.* A young girl seated by a tomb, with a book on her lap and work-basket by her side. *T. N.*, pl. xlv., fig. 8. 4. 9. 73. 179

821. Birth of the King of Rome, 1811. *Obv.* Profile heads of Napoleon and Maria Louisa. *Rev.* Profile head of the infant king, Napoleon Francis Joseph Charles. *T. N.*, pl. xlix., fig. 3. 4. 9. 73. 180

822. The same, in gold. 4. 9. 73. 181

823. The same, in bronze, a smaller size. *T. N.*, pl. xlix., fig. 6. 4. 9. 73. 183

824. Birth of the King of Rome, 1811. *Obv.* Profile head of the infant king. *Rev.* Maria Louisa, as a Roman matron, holding her infant child in her arms. *T. N.*, pl. xlix., fig. 5. 4. 9. 73. 182

825. Baptism of the King of Rome, 1811. *Obv.* Figure of Napoleon with the infant king in his hands, whom he is about to immerse in a font. *Rev.* The names of forty-nine cities on small turrets; in the centre the legend, A L'EMPEREUR LES BONNES VILLES DE L'EMPIRE. *T. N.*, pl. l., fig. 13. 4. 9. 73. 184

826. The Princess Elisa, 1811. *Obv.* Head of Princess Elisa, sister of Napoleon. *Rev.* View of a monument,—round which the legend, AUGUSTÆ—CONDITRICI. *T. N.*, pl. lii., fig. 7. 4. 9. 73. 185

827. Taking of Wilna, 1812. *Obv.* Laureated head of Napoleon. *Rev.* Napoleon taking a sword and shield from two warriors. *T. N.*, pl. liii., fig. 3. 4. 9. 73. 186

828. The French Eagle upon the Borysthenes, 1812. *Obv.* Laureated head of Napoleon. *Rev.* The river god of the Borysthenes sitting on a rock, and behind him the French Eagle Standard. *T. N.*, pl. liii., fig. 5. 4. 9. 73. 187

829. Battle of the Moskowa, 1812. *Obv.* Laureated head of Napoleon. *Rev.* French cavalry in pursuit of flying Russian infantry. *T. N.*, pl. liii., fig. 6. 4. 9. 73. 188

830. Entrance into Moscow, 1812. *Obv.* Laureated head of Napoleon. *Rev.* View of the city of Moscow. *T. N.*, pl. liii., fig. 8. 4. 9. 73. 189

831. The French Eagle upon the Volga, 1812. *Obv.* Laureated head of Napoleon. *Rev.* River god of the Volga affrighted at the Eagle Standard of France planted close to him. *T. N.*, pl. liii., fig. 11. 4. 9. 73. 190

832. Retreat of the Army from Russia, 1812. *Obv.* Laureated head of Napoleon. *Rev.* A warrior flying, pursued by Boreas. *T. N.*, pl. liv., fig. 1. 4. 9. 73. 191

833. French school of the Fine Arts in Rome, re-established and helped by Napoleon in 1803. *Obv.* Figure of Napoleon, in imperial robes, seated and holding a laurel wreath. *Rev.* Group of emblems of the fine arts. *T. N.*, pl. liv., fig. 7. 4. 9. 73. 192

834. Battle of Lutzen, 1813. *Obv.* Profile bust of Napoleon in uniform. *Rev.* A Cossack and Prussian officer in rapid flight. In

the distance is the French army. *T. N.*, pl. lvii., fig. 9. 4. 9. 73. 193

835. Battle of Wurtchen, 1813. *Obv.* Profile bust of Napoleon in uniform. *Rev.* Trophy of arms, surmounted by a figure of Victory. *T.N.*, pl. lvii., fig. 10. 4. 9. 73. 194

836. Visit of Maria Louisa to the medal mint, 1813. *Obv.* Head of Maria Louisa. *Rev.* A press for coining. *T. N.*, pl. lviii., fig. 1. 4. 9. 73. 195

837. Monument on Mont Cenis, 1813. *Obv.* Laureated head of Napoleon. *Rev.* View of Mont Cenis with the monument on the top of it, and legend, in the exergue,—EN TROIS MOIS LA FRANCE ET L'ITALIE ARMENT CENT MILLE HOMMES POUR LA DEFENSE DE L'EMPIRE. *T. N.*, pl. lviii., fig. 9. 4. 9. 73. 199

838. The good fortune of February, 1814. *Obv.* Laureated head of Napoleon. *Rev.* The French Eagle with a star above its head. *T. N.*, pl. lx., fig. 7. 4. 9. 73. 200

839. Visit of Alexander I. of Russia to Paris, 1814. *Obv.* Laureated head of Alexander. *Rev.* Female winged figure writing on a book the legend, SEJOUR D'ALEX I. À PARIS. 4. 9. 73. 201

840. Visit of William III. of Prussia to the medal mint, 1814. *Obv.* Bust of the King in uniform. *Rev.* Legend, giving date of visit, &c. 4. 9. 73. 202

841. Visit of the Emperor of Austria to the medal mint, 1814. *Obv.* Head of the Emperor. *Rev.* Legend, giving date of the visit, &c. 4. 9. 73. 203

842. Return of the Emperor from Elba, 1815. *Obv.* Napoleon being greeted by a soldier and peasant. *Rev.* The Eagle of France flying across from an island to the main land. *T. N.*, pl. lxiv., fig. 3. 4. 9. 73. 204

843. Translation of the remains of Napoleon from the island of S. Helena to Paris, 1840. *Obv.* Profile laureated head of Napoleon as Emperor. *Rev.* View of the ship "Belle Poule" leaving S. Helena. Legend, SES VŒUX SONT EXAUCÉS IL REPOSE DANS SA PATRIE. TRANSLATION AUX INVALIDES 1840. 20. 1. 76. 9

Presented by S. A. Thompson Yates.

MISCELLANEOUS OBJECTS RELATING TO THE BONAPARTE FAMILY.

844. Medallion, in bronze or brass, with heads in relief of the royal family of Spain, Charles IV. and his queen Louisa Maria Theresa, and their six children. Charles IV. ceded his rights as sovereign of Spain to Napoleon I., who afterwards placed his brother Joseph on that throne. Evidently enlarged from a medal, see *T. N.* 1808, pl. xxv., fig. 5. Dia. 6⅞in. 108

845. Miniature gold medal, with head of Napoleon, and legend, NAPOLEON EMPEREUR, on obverse, and figure of the Eagle on reverse. 13. 11. 74. 1

846. Snuff-box, in wood, with profile head of Napoleon on the lid. Dia. 3½in. 195

847. Lid of a toilet box, mounted with a mirror on either side, said to have belonged to the Empress Josephine. 4327

848. Enamel, on copper, for top of a box, with printed and coloured view of Bonaparte on Elba. Probably made at Bilston, near Birmingham. Dia. 1½in. 212

849. Medal, in copper gilt. *Obv.* Profile bust of Napoleon. Signed on the shoulder HANCOCK ; around, the legend, INSCRIBED TO NAPOLEON BONAPARTE BY D. ECCLESTON . LANCASTER. *Rev.* Legend, HE GAVE TO FRANCE LIBERTY TO THE WORLD PEACE MDCCCII. 25. 8. 81. 9

Presented by Arthur Greer.

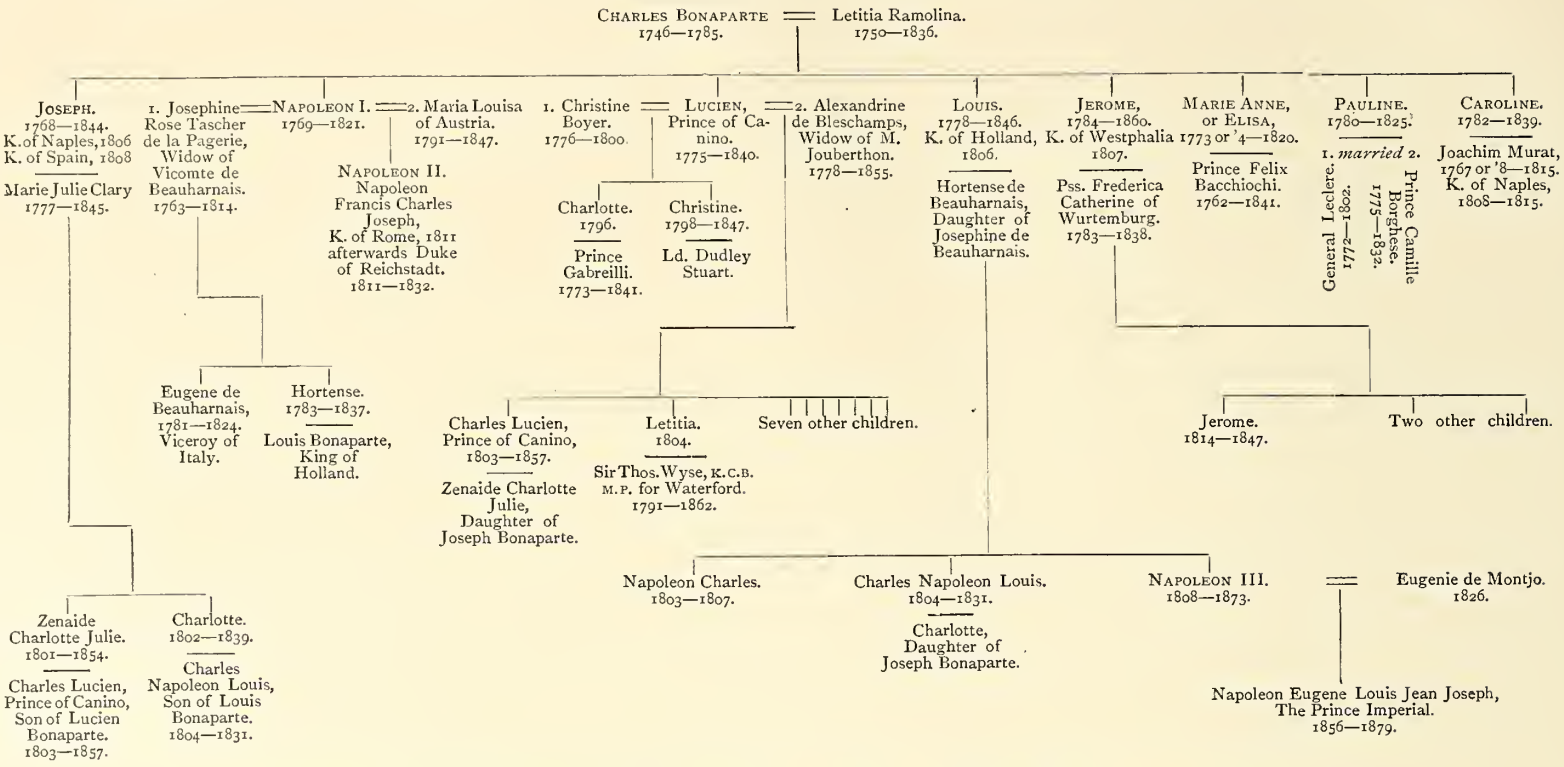
850. Chair, said to have been used by Napoleon at Saint Helena. 8796

851. Bust of the Empress Maria Louisa, in bronze, inscribed, MARIE LOUISE IMPERATRICE. H. 13½in. 8253

T. BRAKELL, PRINTER, DALE STREET, LIVERPOOL.

PEDIGREE OF THE BONAPARTE FAMILY.

The family of Bonaparte appeared in Italy as early as the 12th century; in the 15th a branch settled in Corsica.


Charles Bonaparte 1746—1785. = Letitia Ramolina. 1750—1836.
Joseph. 1768—1844. K. of Naples, 1806 K. of Spain, 1808
Marie Julie Clary 1777—1845.
1. Josephine Rose Tascher de la Pagerie, Widow of Vicomte de Beauharnais. 1763—1814.
Napoleon I. 1769—1821. = 2. Maria Louisa of Austria. 1791—1847.
Napoleon II. Napoleon Francis Charles Joseph, K. of Rome, 1811 afterwards Duke of Reichstadt. 1811—1832.
1. Christine Boyer. 1776—1800.
Lucien, Prince of Canino. 1775—1840. = 2. Alexandrine de Bleschamps, Widow of M. Jouberthon. 1778—1855.
Charlotte. 1796.
Prince Gabreilli. 1773—1841.
Christine. 1798—1847.
Ld. Dudley Stuart.
Louis. 1778—1846. K. of Holland, 1806.
Hortense de Beauharnais, Daughter of Josephine de Beauharnais.
Jerome, 1784—1860. K. of Westphalia 1807.
Pss. Frederica Catherine of Wurtemburg. 1783—1838.
Marie Anne, or Elisa, 1773 or '4—1820.
Prince Felix Bacchiochi. 1762—1841.
Pauline. 1780—1825.
1. married 2. General Leclere. 1772—1802.
Prince Camille Borghese. 1775—1832.
Caroline. 1782—1839.
Joachim Murat, 1767 or '8—1815. K. of Naples, 1808—1815.
Eugene de Beauharnais, 1781—1824. Viceroy of Italy.
Hortense. 1783—1837.
Louis Bonaparte, King of Holland.
Charles Lucien, Prince of Canino, 1803—1857.
Zenaide Charlotte Julie, Daughter of Joseph Bonaparte.
Letitia. 1804.
Sir Thos. Wyse, K.C.B. M.P. for Waterford. 1791—1862.
Seven other children.
Jerome. 1814—1847.
Two other children.
Napoleon Charles. 1803—1807.
Charles Napoleon Louis. 1804—1831.
Charlotte, Daughter of Joseph Bonaparte.
Napoleon III. 1808—1873. = Eugenie de Montjo. 1826.
Napoleon Eugene Louis Jean Joseph, The Prince Imperial. 1856—1879.
Zenaide Charlotte Julie. 1801—1854.
Charles Lucien, Prince of Canino, Son of Lucien Bonaparte. 1803—1857.
Charlotte. 1802—1839.
Charles Napoleon Louis, Son of Louis Bonaparte. 1804—1831.

Vide "Haydn's Universal Index of Biography;" "Dictionaire de Biographie et d' Histoire"—*Paris*; "Hole's Biographical Dictionary."

LIST OF SUBSCRIBERS.

His Royal Highness Prince Leopold, Duke of Albany, K.G.
The Right Hon. the Earl of Dalhousie.
The Right Hon. the Earl of Derby.
His Grace the Duke of Devonshire.
The Right Hon. Lord Claud J. Hamilton, M.P.
The Right Hon. the Earl of Harrowby.

Chester Free Public Library.
Liverpool Free Public Library.
Liverpool Library.
London, Library of the Corporation of the City of.
Manchester Free Public Library.
Sheffield Free Public Library.
Society of Antiquaries, London.
Society of Antiquaries of Scotland.
Stockport Free Public Library.
Warrington Museum.
Wigan Free Public Library.

Allen, J. Romilly, F.S.A.
Angus, William.
Ansdell, Richard, R.A.
Armstrong, Joseph.
Audsley, G. A.

Bagnall, Benjamin
Bailey, J. E.
Banner, Edward.
Baring, Thomas.
Barrow, James.
Bartlett, William.
Baylis, T. Henry, Q.C.
Bazley, Sir Thomas, Bart.
Belyea, Charles A.
Benas, B. L.
Bennett, William.
Bennett, W., Jun.
Bilton, Lewis, F.S.A.
Binns, H.W., F.S.A.
Blair, Robert.
Blundell, T. Weld.
Bosomworth, C. F.
Braidwood, Dr.
Brancker, John.
Brent, Cecil, F.S.A.
Bridson, J.
Brodrick, Alan H.
Bromley, James.
Brown, Charles D.

Cade, Lawrence W.
Caine, Mrs.
Calvert, Rev. J. M.

Caröe, A. K.
Clark, Henry.
Colman, J. J., M.P.
Cullen, Paul.
Culshaw, John.

Danson, J. T., F.S.A.
Davies, George.
Day, Robert, F.S.A., M.R.I.A.
Dixon, J. Willis.
Doyle, J. Francis.
Duff, E. G.
Dun, John.

Edwards, E. E.
Evans, James.
Evans, John, D.C.L., LL.D., F.R.S.

Ffoulkes, W. Wynne.
Frank, R. Hayston.
Franks, A. W., F.R.S., F.S.A.
Forwood, A. B.
Forwood, W. B.

Galloway, Robert.
Garnett, Alexander.
Gatty, Alfred Scott, *Rouge-Dragon.*
Gatty, Hon. S. H.
Gladstone, Robert.
Gray, Henry.
Gregson, S. Leigh.
Guest, W. H.

Hall, Bernard.
Hargreaves, J.
Harrison, Charles.
Hassan, Rev. Edward.
Heblethwaite, J. W.
Heymann, Henry.
Heywood, John.
Hine, Thomas C.
Hodgson, Thomas.
Holden, A.
Holder, Thomas.
Holme, Rev. A. P.
Holt, Miss.
Hughes, John.
Hume, Rev. Canon.

Ismay, Thomas H.

Jacoby, Charles T.
Johnson, J H.
Jones, Charles W.
Jones, Morris P.

Kurtz, C. G.

Lambert, George, F.S.A.
Laurence, Thomas D.
Lee, John Edward, F.S.A., F.G.S.
Lee, Thomas.
Lewis, Rev. S. S., M.A., F.S.A.
Lewis, W. H.
Leyland, J.
Lovell, John.

MacIver, C.
Mawdsley, J. P.
Mayer, Joseph, F.S.A.
Meade-King, R. R.
Mellor, James.
Milne-Redhead, R., F.L.S.
Morris, William.
Mott, Charles Grey.
Mumford, George W.
Murphy, Rev. P.

Nesbitt, A., F.S.A.
Nevins, J. B.
Nickels, J. T.
Nixon, Edward.

Oscroft, G. W.

Paterson, James, C.E., F.G.S.
Pearson, John.
Perceval, Spencer Geo.

Phené, J. S., LL.D., F.S.A., F.G.S.
Picton, Sir J. A., F.S.A.
Plant, John.
Pole, Mrs. C. Chandos.
Pollexfen, Rev. John H., M.A., F.S.A.
Prickard, W.

Quaile, Edward.
Quaritch, Bernard.
Quinby, H. C.

Radcliffe, David.
Radcliffe, R. D.
Rae, George.
Rathbone, Benson.
Rathbone, P. H.
Rathbone, S. G.
Rathbone, W., M.P.
Ridgway, E.
Rivers, General Pitt.
Robinson, Thos. W. U., F.S.A.
Rodway, G. B.
Rose, J. Anderson.
Ruskin, John, D.C.L.
Russell, Edward R.
Rutherford, R. H.
Rylands, T. G.

Samuelson, E.
Samuelson, James.
Scholfield, George.
Seddon, James.
Sharp, William.
Shimmin, Hugh.
Sidebotham, Joseph, F.S.A.
Smith, Alexandir M.
Smith, C. Roach, F.S.A.
Smith, J. Barkeley.
Snape, George.
Sotheran, H & Co.
Spratt, Vice-Admiral T.
Squarey, A. T.
Steers, Spencer.
Sutton, Charles W.

Taylor, Edmund.
Thin, James.
Thompson, Isaac C.
Thompson, Sam. H.
Thornely, J.
Tolhurst, John, F.S.A.
Turner, Lieut.-Col.
Twiname, Miss.
Tyler, Rev. William, F.R.M.S.

Unwin, William.

Vaux, W. S. W., M.A., F.R.S.
Veevers, Richard.
Vey, Christopher.

Walker, Sir A. B.
Walker, Fred. A.
Walker, T. Shadford.
Wallis, Alfred.
Wallis, George.
Wallis, G. H.
Walton, J.
Whinnerah, William.
Whitehead, Jeffery.
Whitley, Edward, M.P.
Williams, John.
Williamson, F. A.
Wilson, Henry, M.R.C.S.
Wilson, William.
Wood, J. W.

Young, Henry S.

GETTY RESEARCH INSTITUTE
3 3125 01202 8714